SPECTRUM

THE BEST IN CONTEMPORARY FANTASTIC ART

FIRST ANNUAL COLLECTION

EDITED BY

CATHY BURNETT & ARNIE FENNER

SPECTRUM

SPECTRUM

The First Annual Collection
of the
Best in Contemporary Fantastic Art

edited by
Cathy Burnett &
Arnie Fenner

UNDERWOOD BOOKS
Grass Valley, CA • 1994

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■

The editors would like to thank Tim Underwood, Rick Berry,
Michael Whelan, and our families for their support in
the realization of this project,
and would like to dedicate this first collection to

HARLAN ELLISON

whose patronage of and enthusiasm for artists of
all walks and sensibilities is appreciated.

■

SPECTRUM

chairman's message

Cathy Burnett

We are a society of labels: we're more comfortable relating to (or coping with) people or events or objects when we are able to match them to a pre-existing mental file of categories. Let's face it: it's *easier* to pigeon-hole than it is to deal with each person as an individual or each situation as unique to its circumstances.

Some might think that a book devoted to the best of fantastic (or *fantastique*, if you want to add an intercontinental flair) art is a further attempt to sub-categorize, to divide popular illustration into yet another sliver of a pie-chart (nestled neatly between "Americana" and "wildlife art".) And the cynical may believe that creating such a category is a marketing ploy and a step toward commercial expansion or exploitation.

The only trouble is...

You can't categorize something that is not easily definable. You can't "exploit" something that is—and has always been—part of the mass conciousness.

There's the rub. Because when you really think about it art by its very nature is "fantastic"; art is the 2 or 3-dimensional representation of the artist's visions. It's an *interpretation*—whether the subject is of something real or imagined—of the artist's *perceptions*. When a portraitist decides to soften a subject's features or magically removes a wart or blemish isn't that indulging in a little fantasy? When a technical illustrator extrapolates from scientific research and data to paint a view of Jupiter from one of its moons doesn't it smack of science fiction? When Bill Clinton plays Pied Piper to a media portrayed as rats, when Nessie eyes an outboard, when Hobbes beats his buddy in a game of "Calvinball", or "The Stinky Cheese Man" runs away and no one dares to chase after him we can't help but acknowledge the role of the fantastic in art. And in our lives.

We've all grown-up with fantastic-themed art. Somehow it seems easier to address issues or learn facts (or a little something about ourselves) when the messages and lessons are delivered by a big yellow bird or thick-thewed heroes or cybernetic wonders or fanged and growling creatures of the night. Fantastic art tells us that it is *right* to have a sense of wonder, that we should indulge in our imaginations and allow ourselves to see things from a slightly (or not-so-slightly) different perspective, using the artist as a guide. And fantastic art tells us that it's *right* to have fun, to not become so dulled by stress and struggle that we lose our ability to find joy in the beautiful or the whimsical or the heroic.

Spectrum doesn't exist to categorize or define fantastic art; rather, it exists to honor the imaginations of very special artists who delight in helping us see the world in a wonderfully different light. I was excited when Arnie Fenner asked me to chair this first annual competition (and I don't envy the jury for the hard decisions they had to make from nearly 500 entries). I hope that this is only the beginning of a long-running series of collections.

Someone once said, "I don't know fantasy art, but I know it when I see it."

You're about to see some of the best.

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SPECTRUM

the jury

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art director: Andrews & McMeel

MICHAEL WHELAN
artist

SPECTRUM

introduction

Lee Stuart

Their talons flash, metallic and menacing. Their wounds weep blood and circuitry. Their weapons fire rainbows of vapor and jagged bolts of atomised pain. Their language is gutteral and, frenquently in the gutter. Their faces are masks of blood-chilling savagery or, sometimes, heart-breaking beauty.

You wouldn't think they would be welcome in an enlightened, contemporary culture. But they are.

In fact, these habitues of horror, these beings and has-beings of the genre of fantasy art, have exploded into the American mainstream like a laser through the cervical core (sorry—unpleasant, but typical allusion). Joining this invasion of mutants are the sylphs of Never Time, the sweetly nostalgic visages of Once Upon a Time, and the heroes of Our Time.

Fantasy art—the subject matter, the characters, both horrific and harmless, and the techniques—has become ubiquitous in the United States, western Europe, and Japan in the 1990's. The genre historically confined to the 4-color pages of comic books and luridly-titled pulp magazines now is featured in advertising, electronic gaming, home decor, movies, and in "legitimate" collectible forms.

The proliferation and acceptance of fantasy art has been ignited by the works of such influential artists as Simon Bisley, William Joyce, Michael Whelan, H.R. Giger, John Berkey and Jeff Jones. It has been fueled by the celebrated retropectives of legendary painters Frank Frazetta and Kelly Freas and by the rediscovery of the works of Hannes Bok, Virgil Finlay, and other seminal artists from the golden age of SF art.

Perhaps the popularity is a natural outgrowth of the Baby Boomer's nostalgia for the comic book and sci-fi images they consumed in their youth. Perhaps it is a cultural fingerprint left by Generation X, who have watched televised fantasy from the toddler stage into their disaffected adulthood.

The suddenly insatiable appetite for fantasy is being fueled by the approach of the millennium, by the continued interest in occultism and New Ageism, with its latest affiliated phenomenon, angels. The mind-bending contructs of virtual reality, "real time," and the information highway enhance our acceptance of the previously unimaginable. And an elemental need—the desire to see something that's never been seen before, the wish to behold the imaginary—could be at the base of all this. These forces are pushing fantasy art from the fringes toward the center. There are countless manifestations of this. Just look around.

The most popular movie of all time is *Jurassic Park*. It was a sucess not because of the story or the acting, but because the principal characters were dinosaurs, real in their time, but only a fantasy in ours. Until, through the magic of computer animation, animatronics and the imagination of a talented group of artists, they were brought to life in our time. Looking so real, you felt you could reach out and touch them!

Fantasy art adorns the covers of music c.d.s from Alice in Chains to Z.Z. Top and fantastic themes dominate their tie-in videos. In fact, one of the most popular music videos of 1993, by Aerosmith, was predicated on a virtual reality experience (only a fantasy 10 years ago).

Fantasy art has appeared on everything from Pepsi packaging to T-shirts, from bronze statues to trading cards. Even the Franklin Mint, a bellweather of mainstream consumers, issues collectibles featuring *Star Wars, Star Trek,* and the *Wizard of Oz.* Christies' and Sothby's have conducted major auctions of fantasy art, generating five-figure prices for works that less than a decade before sold for well under $100.

The Greenwich Workshop created a demand for fine art prints featuring artist Bev Doolittle's hidden figures, James C. Christianson's whimsical creations, and James Gurney's *Dinotopia*—all in a field previously dominated by Western and wildlife art.

But fantasy art has been a component of culture for centuries: King George has slain dragons with his sword, heavenly messengers have combated demons, and ghosts, spirits and apparations have visited man's battlefields. But a new sensibilty, one that encompasses more virulent beasts and actions, one that symbolizes a disenfranchised world, is evident in the new generation fo fantasy art. Yes, the mutants and their good-guy opponents have arrived. And with them has come a genuine appreciation for the special talent it takes to create compelling images of the unreal.

Today, fantasy artists can earn significant incomes; some can construct manses, acquire cars, clothes, collections. And, for the most part, they do this without *owning* the intellectual property rights to the characters they illustrate. This represents an incredible climb up the ladder of respect. Fantasy artists were considered second-class citizens for years. Their work was easily dismissed; their originals were destroyed or given to fans who wrote publishers asking for fragments of "fame." Now, notable fantasy artists sustain lesser artists, imitators who master a style and skim work at the fringes of the industry. The advent of the computer as a viable art tool has broadened the sensibilites of many illustrators while simultaniously lulling some P.C. users into the mistaken belief that they, too, are artists simply because they can afford a graphics program. Art schools release thousands of graduates annually, many of whom will attempt to earn an income in this genre. Most will be unsuccessful, but a few will become the innovators, the stars, in the future galaxy of fantastic art.

Tens of thousands of individuals have amassed a museum's worth of fantasy art... a few square inches at a time. The collecting of trading cards (and traditional comic book formats) has become a costly craze. A few dozen publishing companies have zapped fantasy characters with shrink guns, released collectible 3"X5" card series, and fanned the flame of an already-hot industry. The marketing strategy paid off; now, many fantasy cards are as valuable as sports cards. Traditional comic book publishers also began to incorporate the differentiation/high product value strategy into their marketing efforts. Comics began to appear with special covers (acetate, holograms, foil, and embossing) and with the promise of better stories and art. Sometimes.

Humans, frail and vunerable beings before the unknowable phenomennon of the universe, have excerised their imaginations for millenia. And by imagining, by giving form to the dreams and darknesses within themselves, they have exorised their fears,

their demons. Fantasies, in the form of folklore, legend, and pictorial history, has informed and guided man in the ages of unenlightenment. Fantasies and parables gave value lessons, resolved moral debate, and explained unknown natural events in the world around him. In the past few hundred years, during which time drawing and painting became utilitarian methods of communicating, fantasy art has educated man in the ways of spiritual being. Today, in the 1990's, danger confronts us in our streets, in our schools, and in our homes. We cannot escape fear; we can only sublimate it. In the same way that parables and folk tales defined and categorized the fears of the ancients, fantasy art helps contemporary man defeat fear by naming it, depicting it, putting a face on it.

Fantasy artists draw and paint saviors, impervious, indestructible heroes who fight violence with violence, mayhem with mayhem. They also create fearsome images of "bad guys" with weapons of mutilation and instant death. Our modern heroes win by destroying. We no longer possess the hope that evil can be transformed into good. For forty years, we have depended on machines to save us, to transport us from one destination to another, to cure our physical maladies, to make more durable goods. To save us from evil, we equip heroes with machines, with killing technologies. And when the machines fail, we're perfectly content to let our heroes and heroines rely on crossbows and broadswords—whatever it takes to emerge victorious.

Finally, our defination of the future has been altered. In the 1940's and 1950's, we could not imagine cold fusion or virtual reality, we could not comprehend microwaves or microchips. We believed the furture would be better, but we didn't know how or why. Today, if we can *think* a thing, we can create it. Absurd notions are accepted; we say, "Of course that can happen. It's not a matter of *if*, but when?"

Our fantisies reflect our realities. We had simple fantasies as kids. A caped hero who circumscribed the malevolent intentions of thugs or a knight in shining armor to slay the dragon, was all it took to help us deal with fear and anxieties. As adults our fantasies are more complicated and we need ever more complex fantasies to distract us. As children we searched for things to believe in: as adults we seek reminders of (and comfort in) those simpler beliefs. Look at the artwork on the following pages...

What you will see is frighteningly real.

Lee Stuart is a Pulitzer Prize-winning journalist. Formerly with the Kansas City Star, *he is currently an executive with Hallmark Cards, but continues to write freelance articles for a variety of magazines and newspapers. He lives in Olathe, Kansas.*

THE SHOW

SPECTRUM
editorial

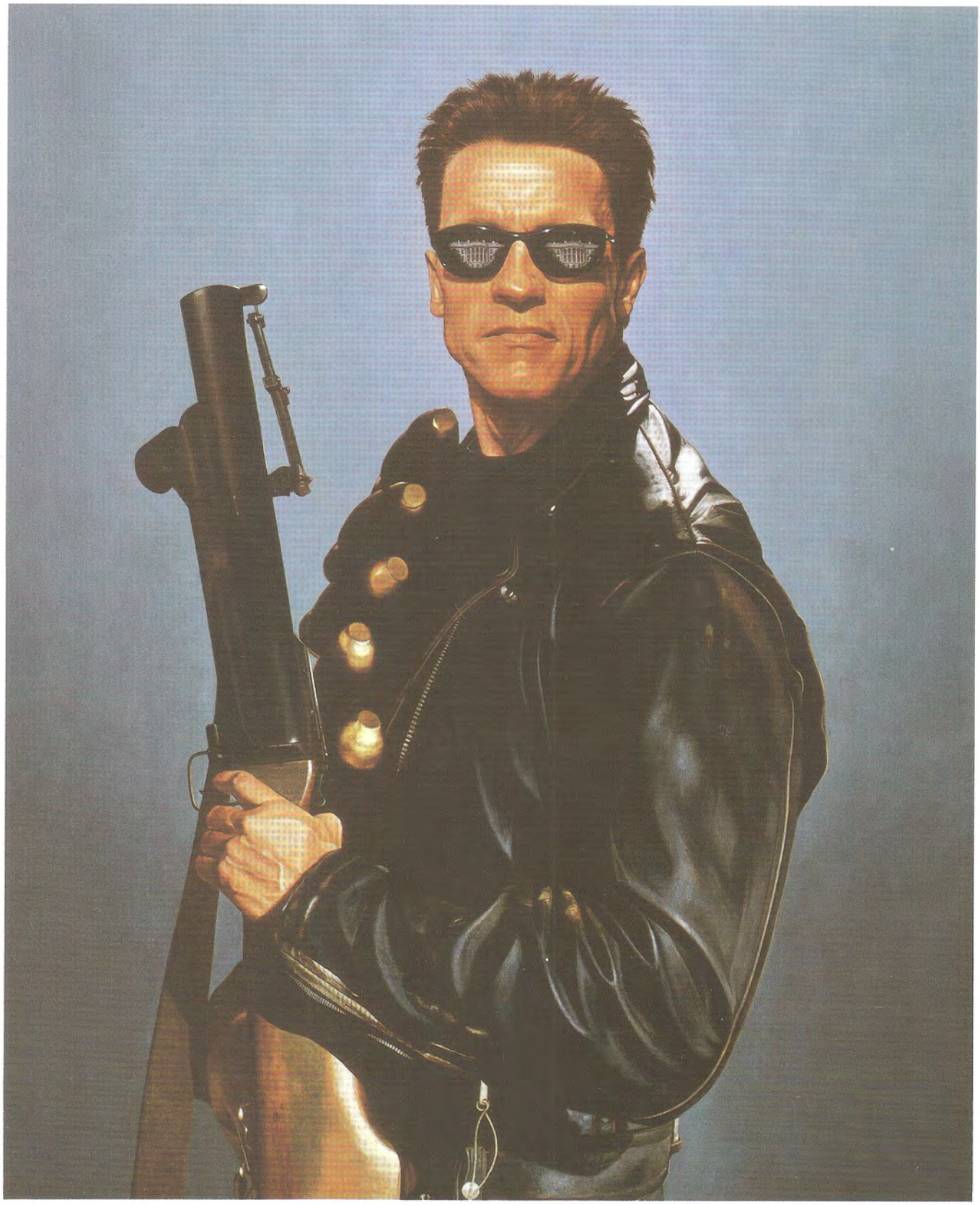
1
artist
WOJTEK SIUDMAK
art director
Terri Czeczko
client
Asimov's Science Fiction

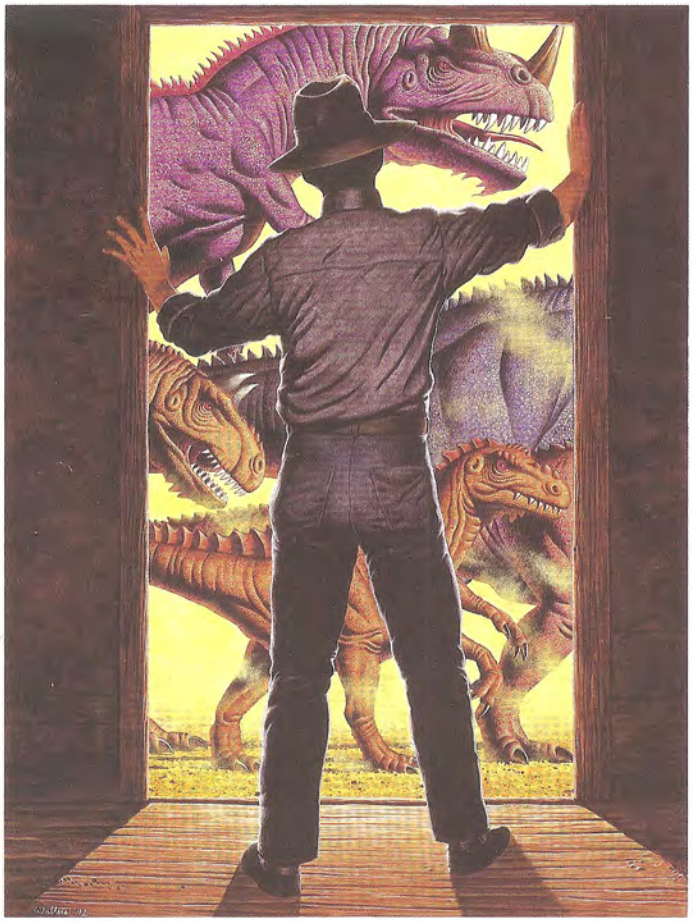
2
artist
ILENE MEYER
client
NHK Japan
Broadcasting/TV

3
artist
HERB DAVIDSON
art director
Tom Staebler
designer
Kelly Korjenek
client
Playboy
MERIT AWARD

1

2





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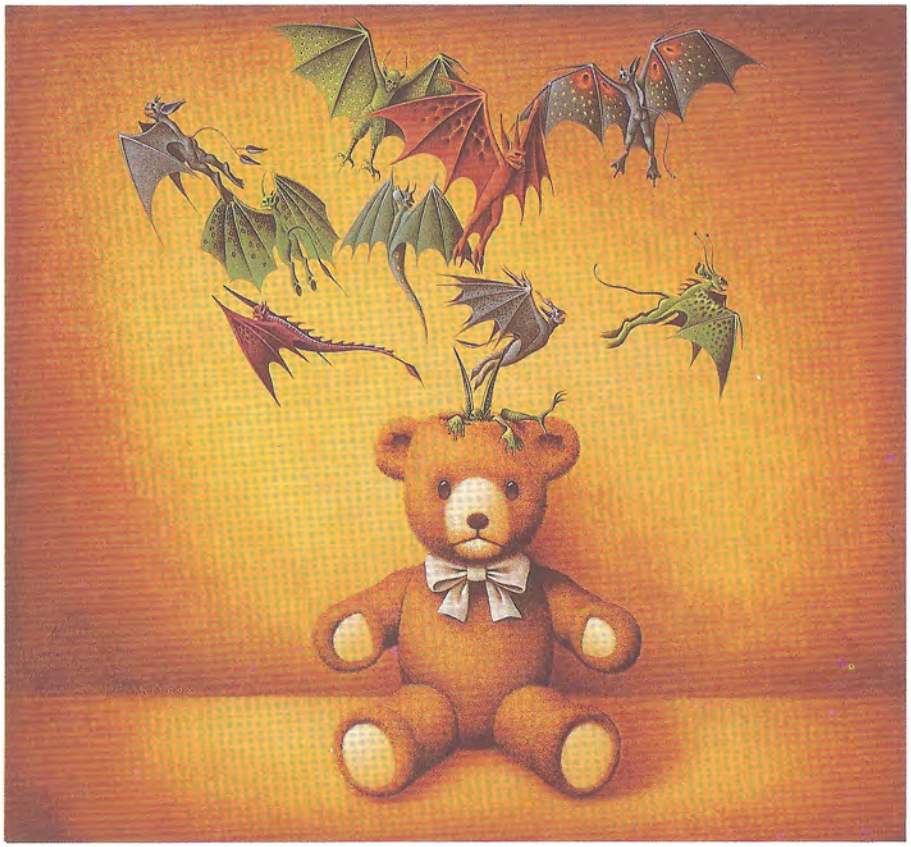


6

SPECTRUM
editorial

4
artist
RICK BERRY
art director
Jeff Laubenstein
client
FASA Corporation
MERIT AWARD

5
artist
BOB WALTERS
art director
Tom Staebler
designer
Kelly Korjenek
client
Playboy

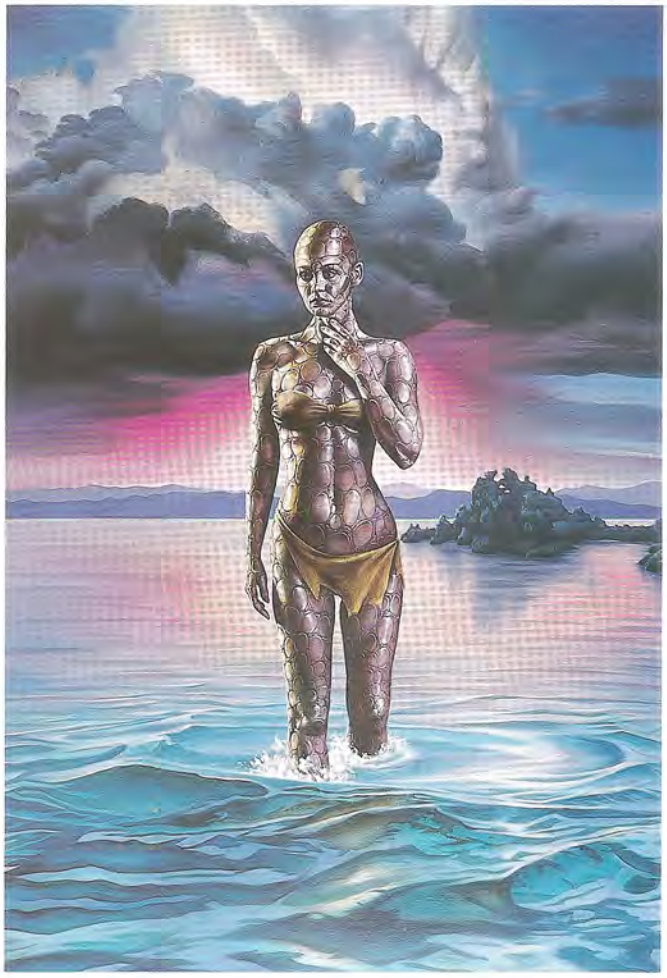
6
artist
DAVE WILCOX
art director
Tom Staebler
designer
Kelly Korjenek
client
Playboy

7
artist
BARCLAY SHAW
art director
Barclay Shaw

8
artist
S. PATRICK BROWN
art director
Steve Brown
client
Science Fiction Eye

9
artist
BARCLAY SHAW
art director
Barclay Shaw

7



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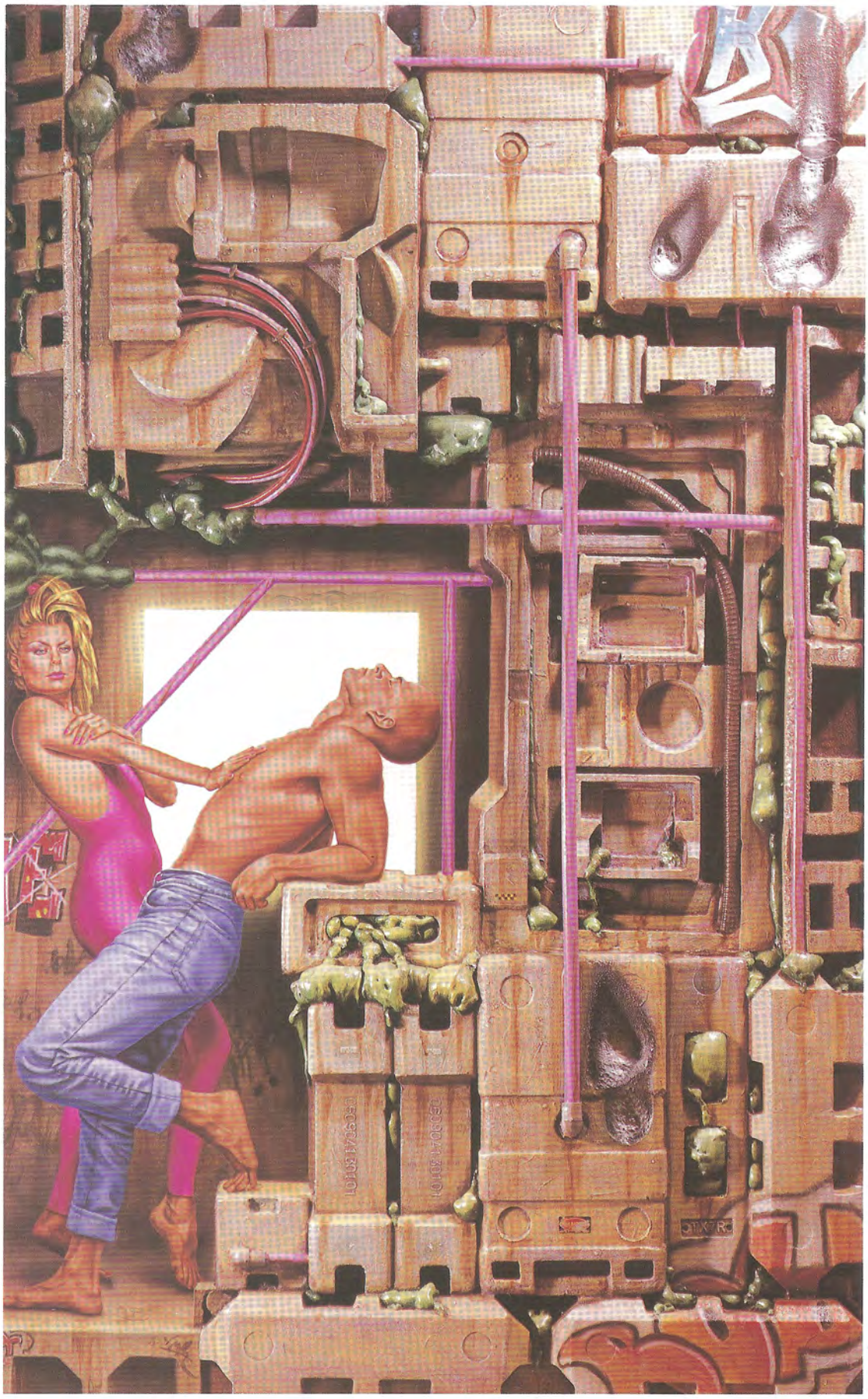
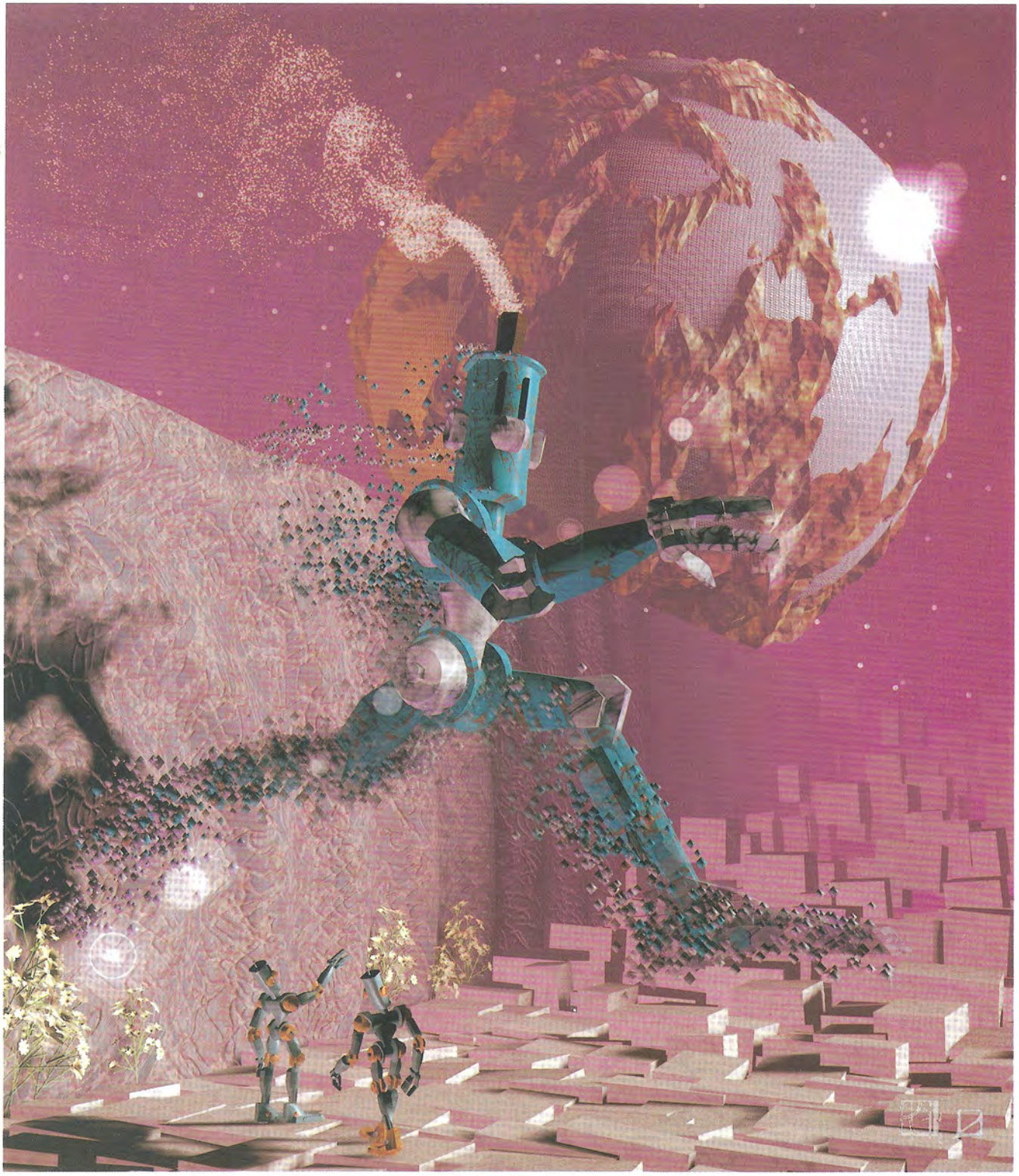
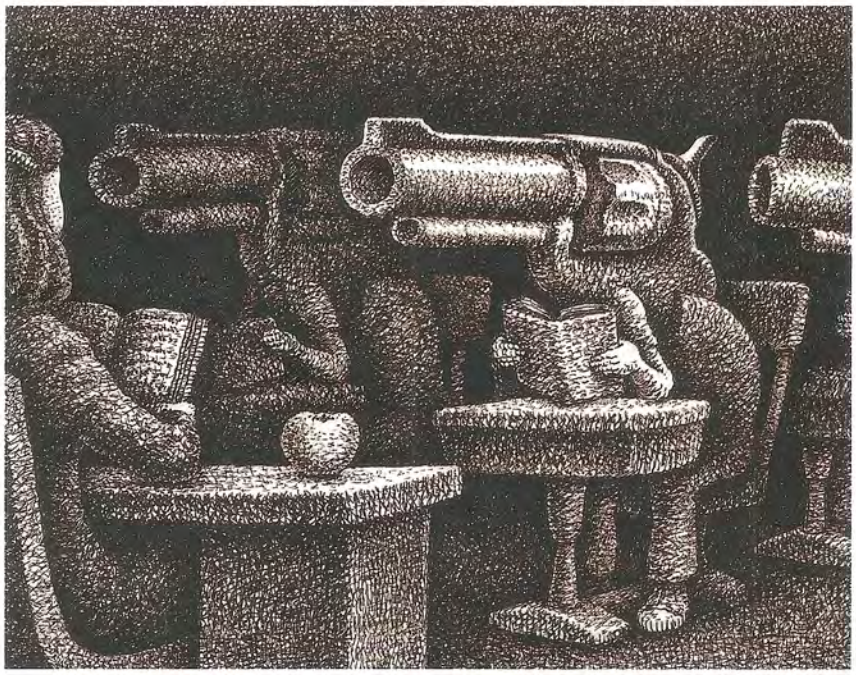






11

12

10
artist
DARREL ANDERSON
art director
Joanne Hoffman
designer
Hae Yuon Kim
client
MacWorld Magazine
MERIT AWARD

11
artist
KEVIN KRENECK
art director
Kevin Kreneck
client
Fort Worth Star Telegraph

12
artist
THOMAS CANTY
art director
Edward Ferman
client
The Magazine of Fantasy
& Science Fiction

13
artist
RICK BERRY
art director
Jeff Laubenstein
client
FASA Corporation

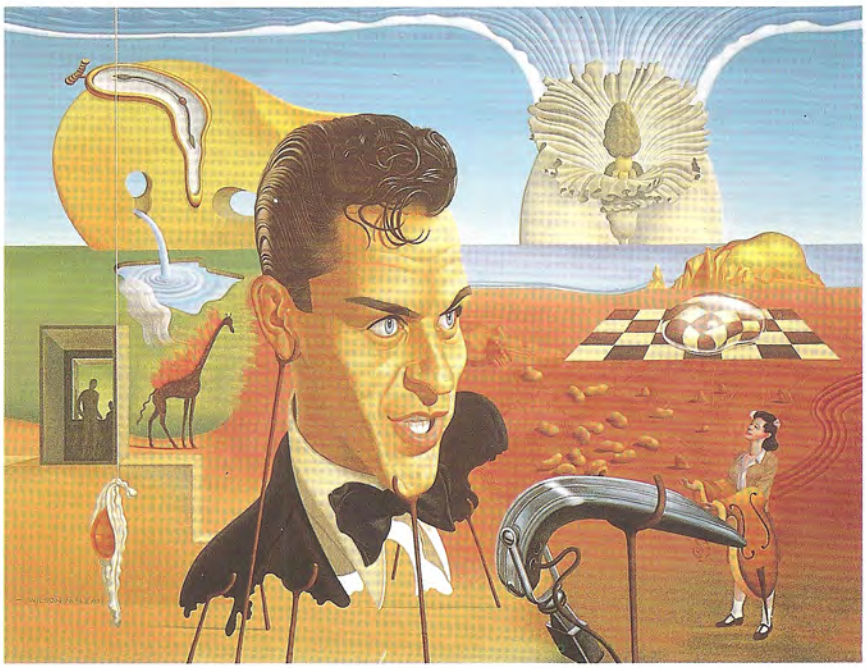
14
artist
WILSON McLEAN
art director
Tom Staebler
designer
Kristin Korjenek
client
Playboy

15
artist
PHILIP CASTLE
art director
Tom Staebler
designer
Kerig Pope
client
Playboy

16
artist
DARREL ANDERSON
art director
Jan Horner
client
Computer Graphics World

13

14



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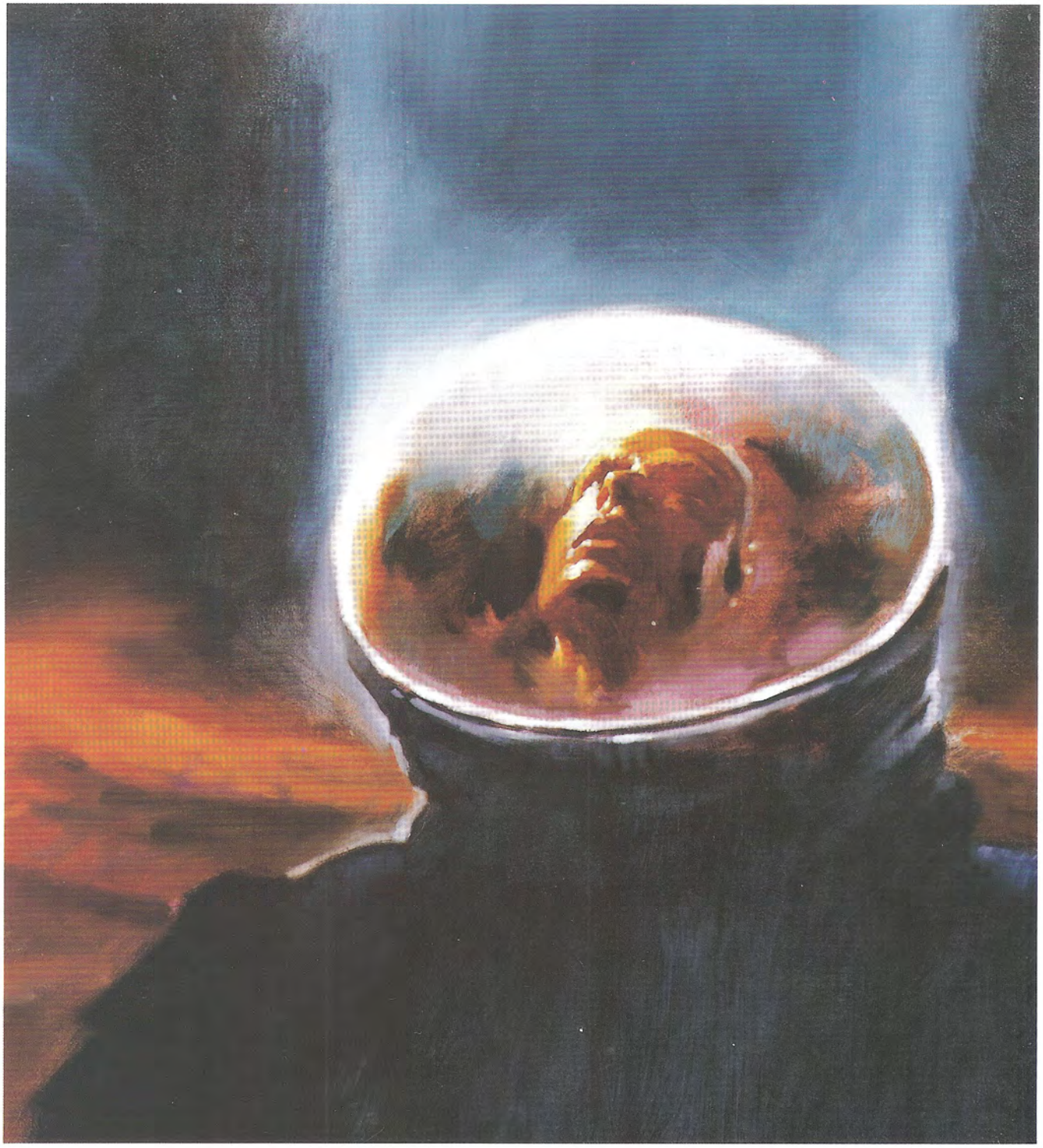


18

17
artist
GREGORY MANCHESS
art director
Dwayne Flinchum
client
Omni Magazine

18
artist
TERRY LEE
art director
Kim Mohan
client
Amazing Stories

19
artist
GREGORY MANCHESS
art director
Dwayne Flinchum
client
Omni Magazine

19

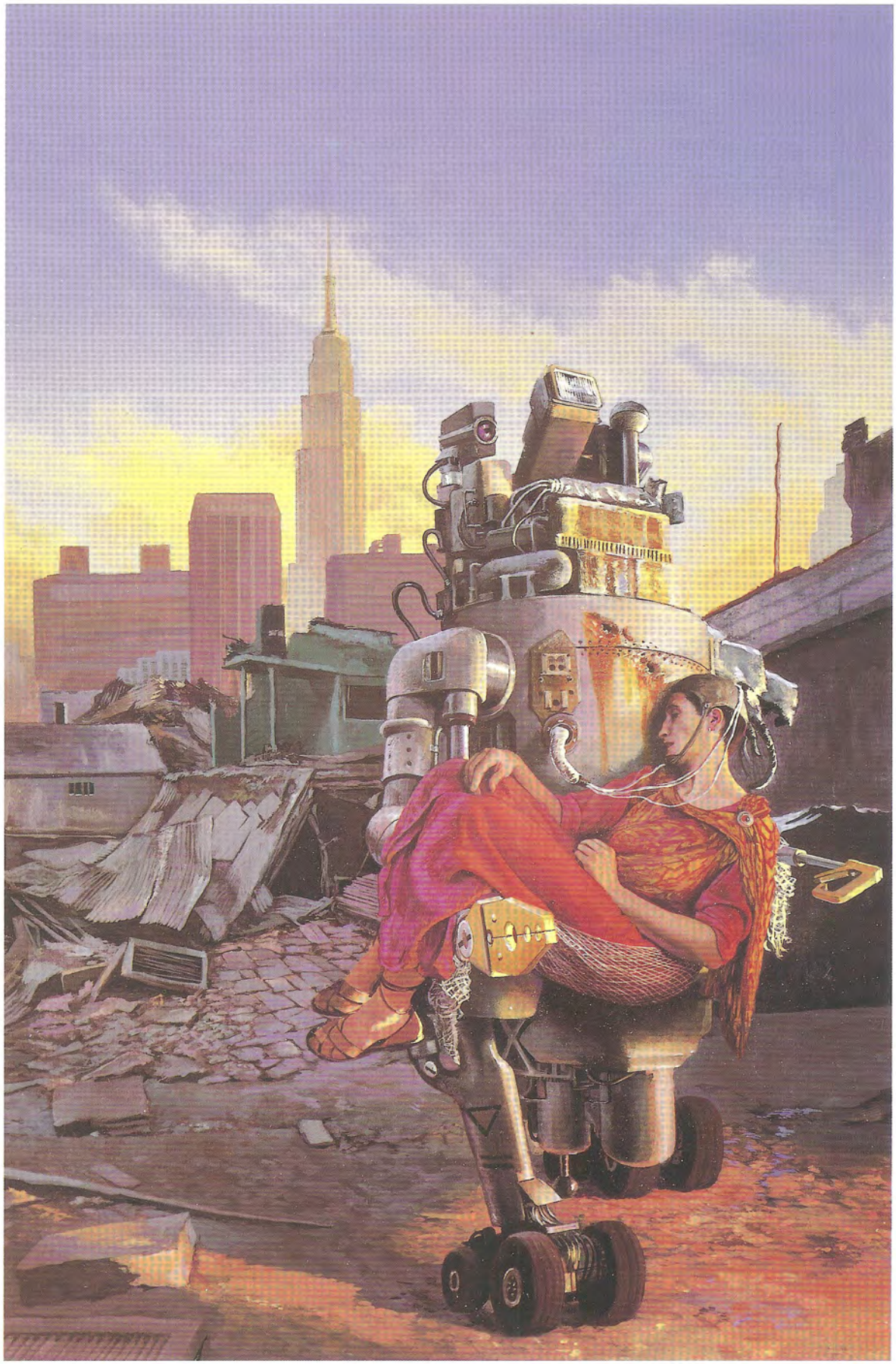
20
artist
NICHOLAS JAINSCHIGG
art director
Kim Mohan
client
Amazing Stories

21
artist
ILENE MEYER
client
NHK Japan Broadcasting/TV

22
artist
NICHOLAS JAINSCHIGG
art director
Terri Czeczko
client
Analog

20

21



24

23
artist
PETER de SÈVE
art director
Paul Eliot
client
Rabbit Ears Productions

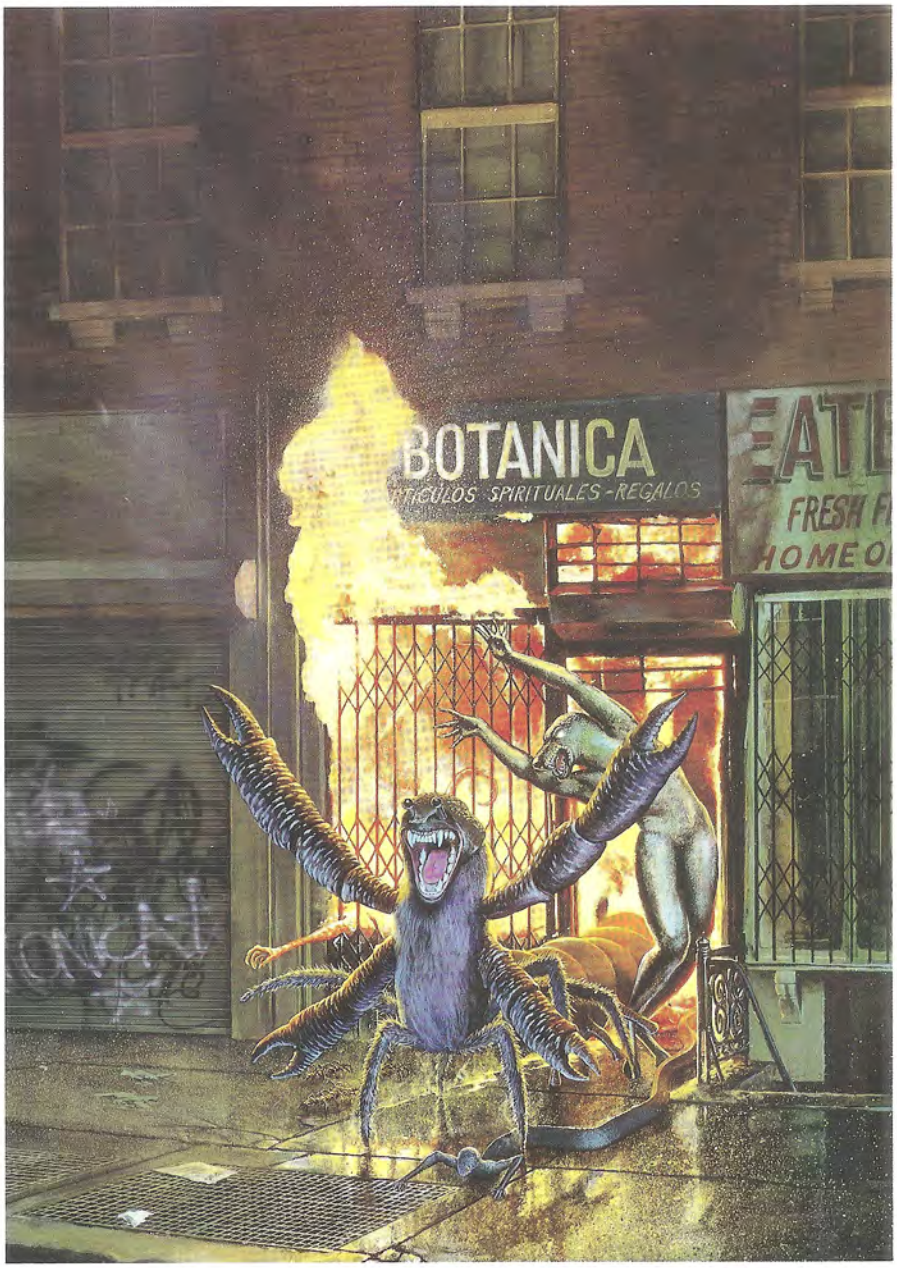
24
artist
PETER de SÈVE
art director
Paul Eliot
client
Rabbit Ears Productions

25
artist
PETER de SÈVE
art director
Paul Eliot
client
Rabbit Ears Productions

25

26
artist
NICHOLAS JAINSCHIGG
art director
Darrell Schweitzer
client
Weird Tales/Terminus Publications

27
artist
PETER de SÈVE
art director
Michelle Chu
client
U.S. News & World Report



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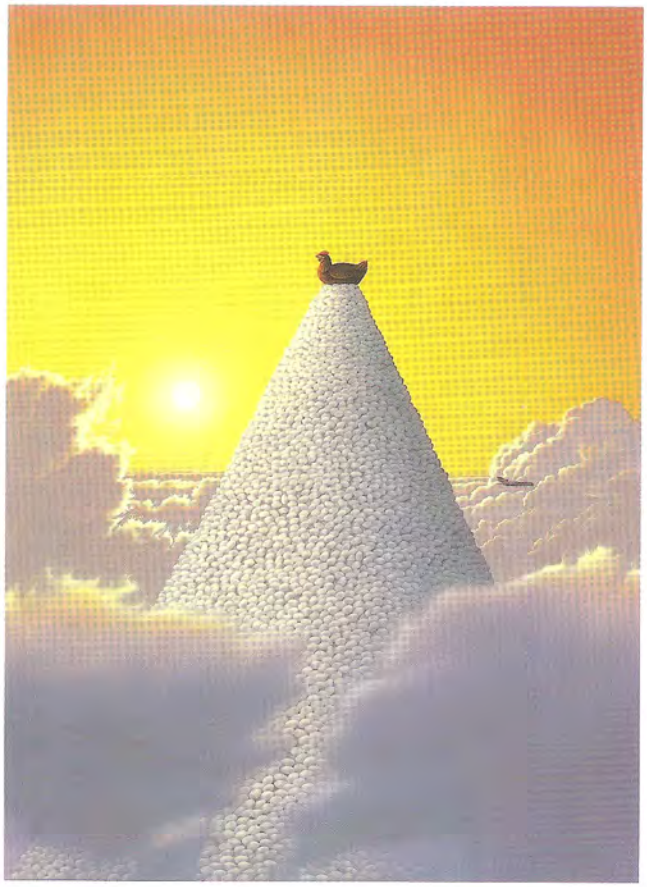


28
artist
NICK GAETANO
art director
Tommy Kassens
designer
Nick Gaetano
client
Deutsche Grammaphon
MERIT AWARD

29
artist
JERRY LOFARO
art director
Woody Litwhiler
client
Minolta

30
artist
JERRY LOFARO
art director
Woody Litwhiler
client
Minolta

31
artist
MICHAEL COHEN
art director
Michael O'Connell
designer
Matt M. Trinneer
client
Anarchy Press

30

31

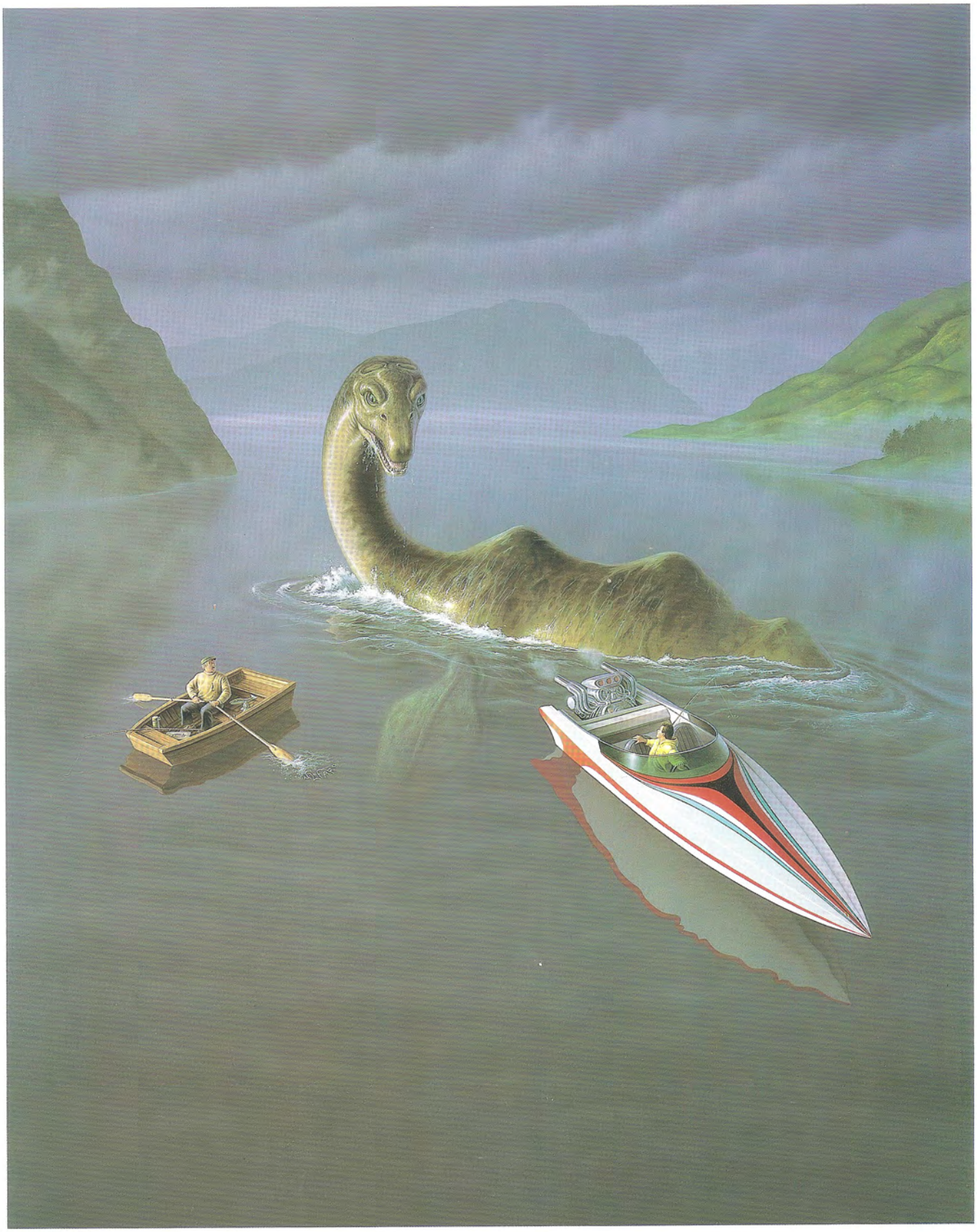
32
artist
DARYL CAGLE
art director
Peter Chope
designer
Peter Chope
client
Hudson Soft Corporation

33
artist
ED WORRY
art director
John Chedelsky
client
WQED

34
artist
GERALD BROM
art director
Gerald Brom
client
Dragon Magazine

32

33



36

35
artist
JERRY LOFARO
art director
Woody Litwhiler
client
Minolta
MERIT AWARD

36
artist
GERALD BROM
art director
Gerald Brom
client
Dragon Magazine

37
artist
GARY RUDDELL
art director
Gary Ruddell
client
Broderbund Games

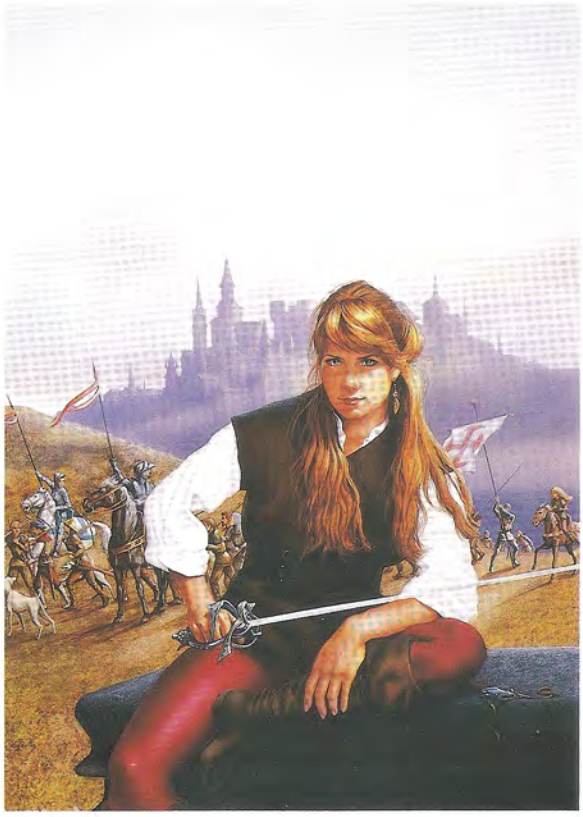
37

38
a r t i s t
DAVID A. CHERRY
a r t d i r e c t o r
Elizabeth R. Wollheim
c l i e n t
Daw Books

39
a r t i s t
RICK BERRY
a r t d i r e c t o r
Sheila Berry
c l i e n t
Donald M Grant Books

40
a r t i s t
GARY RUDDELL
a r t d i r e c t o r
Elain Groh
d e s i g n e r
Gary Ruddell
c l i e n t
Ace Books
MERIT AWARD

38



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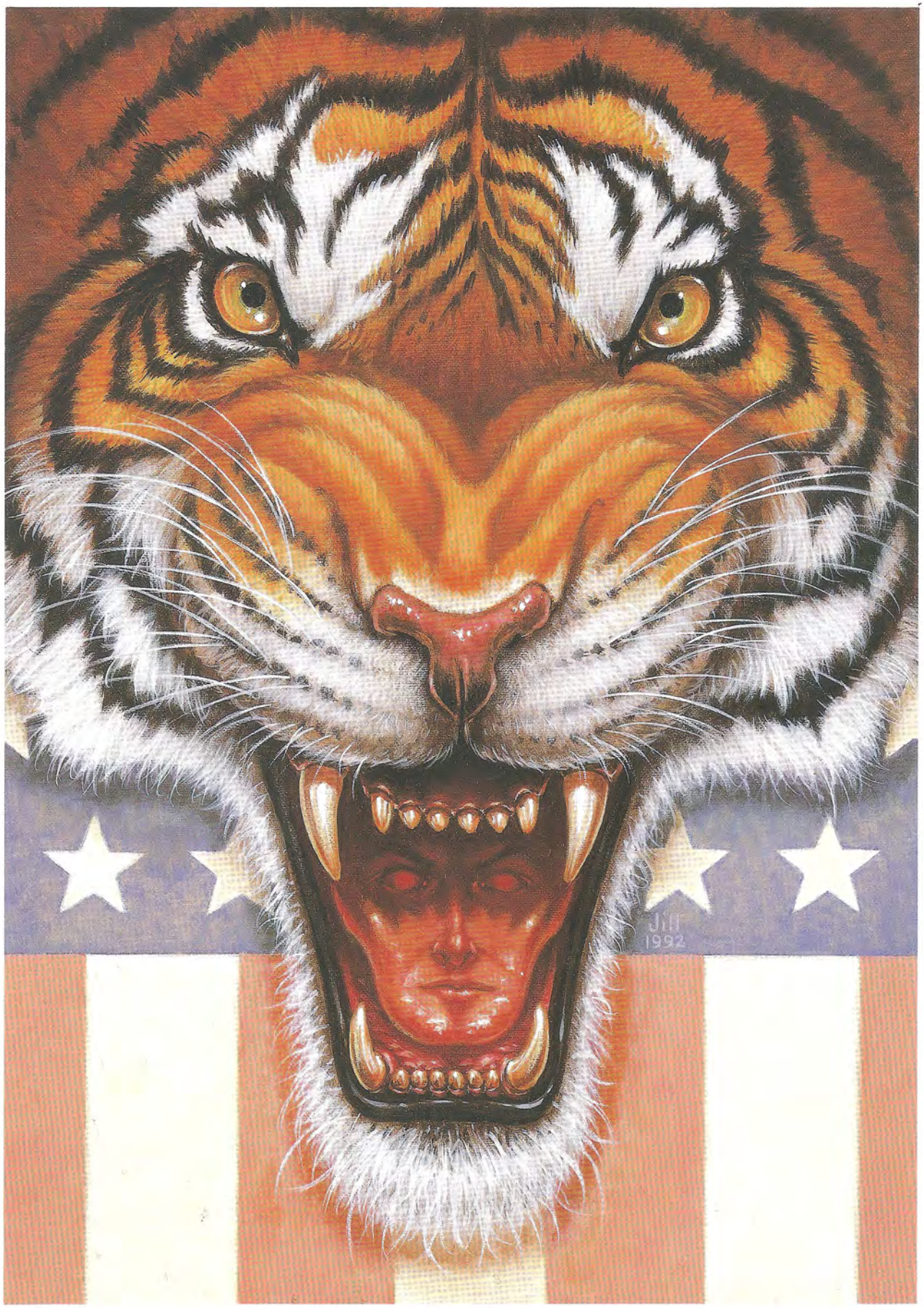
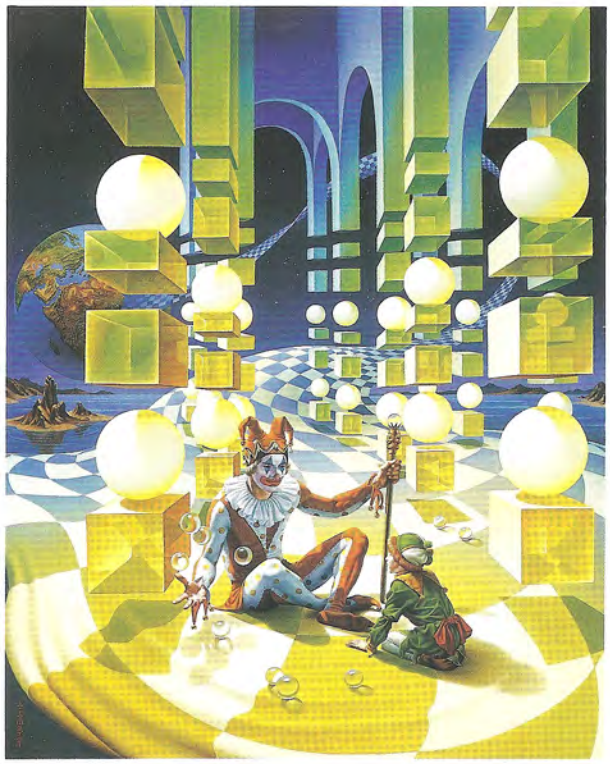
GARY RUDDELL


JILL
1992



42

41
artist
JILL BAUMAN
art director
Pam Pia
designer
Jill Bauman
client
Easton Press

42
artist
ILENE MEYER
art director
Tim Underwood
client
Underwood/Miller Books

43
artist
GARY RUDDELL
art director
Jamie Warren Youll
designer
Gary Ruddell
client
Bantam Books

43

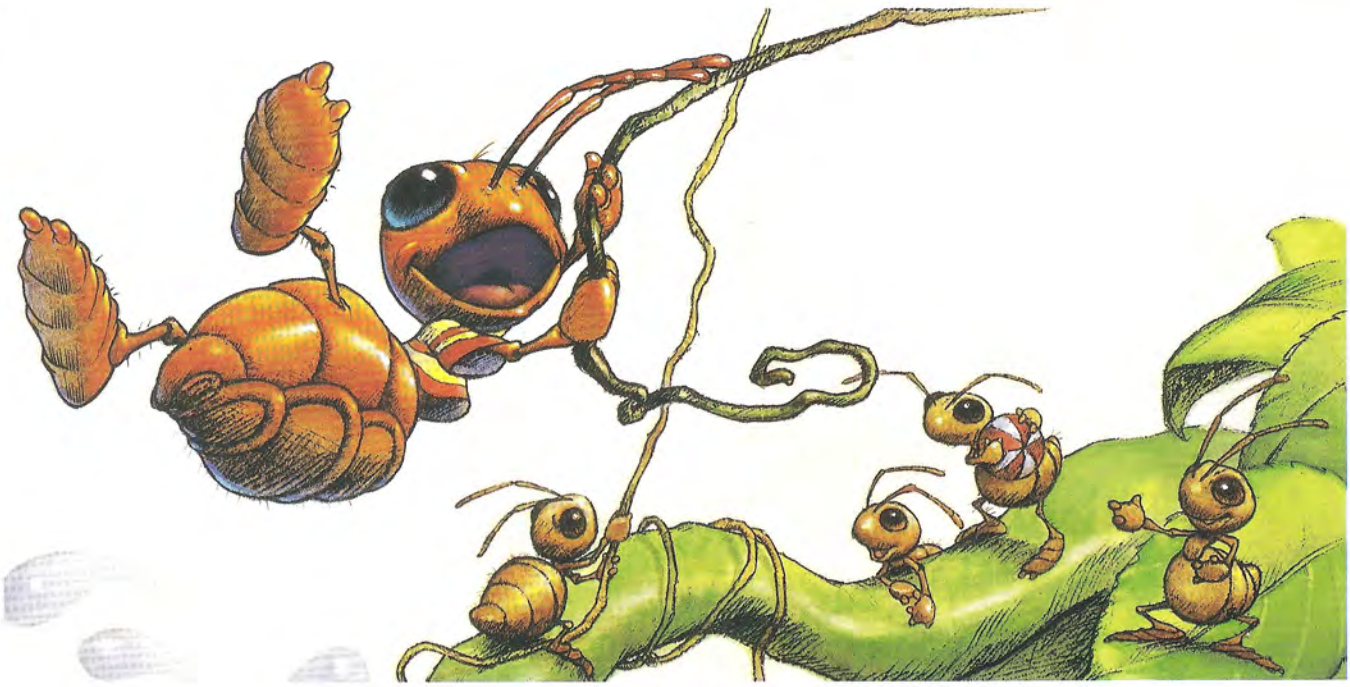
44
a r t i s t
RICHARD BERNAL
a r t d i r e c t o r
Jeff Hapner
d e s i g n e r
Richard Bernal
c l i e n t
Publisher's International
MERIT AWARD

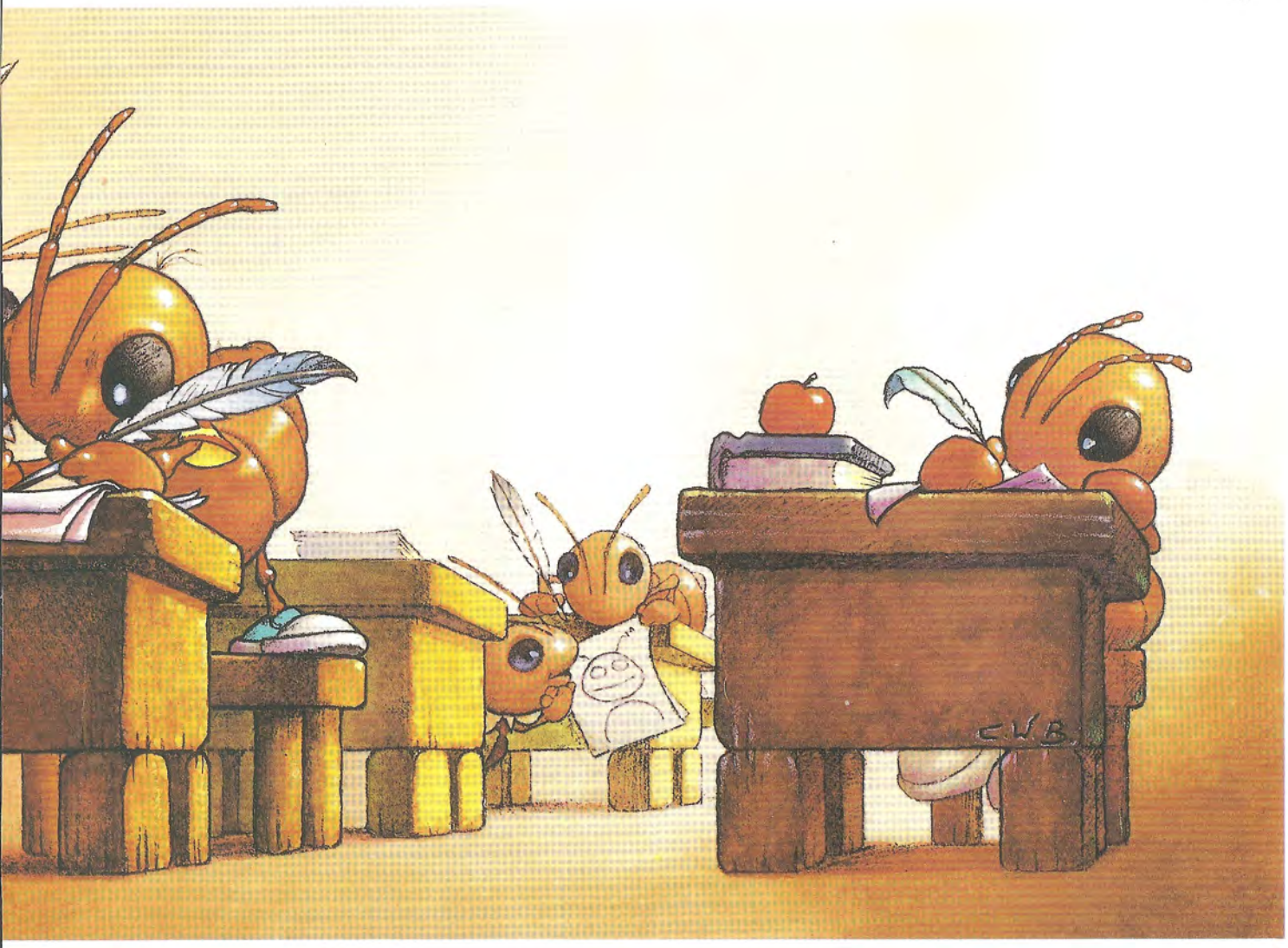
45
a r t i s t
RICHARD BERNAL
a r t d i r e c t o r
Jeff Hapner
d e s i g n e r
Richard Bernal
c l i e n t
Publisher's International

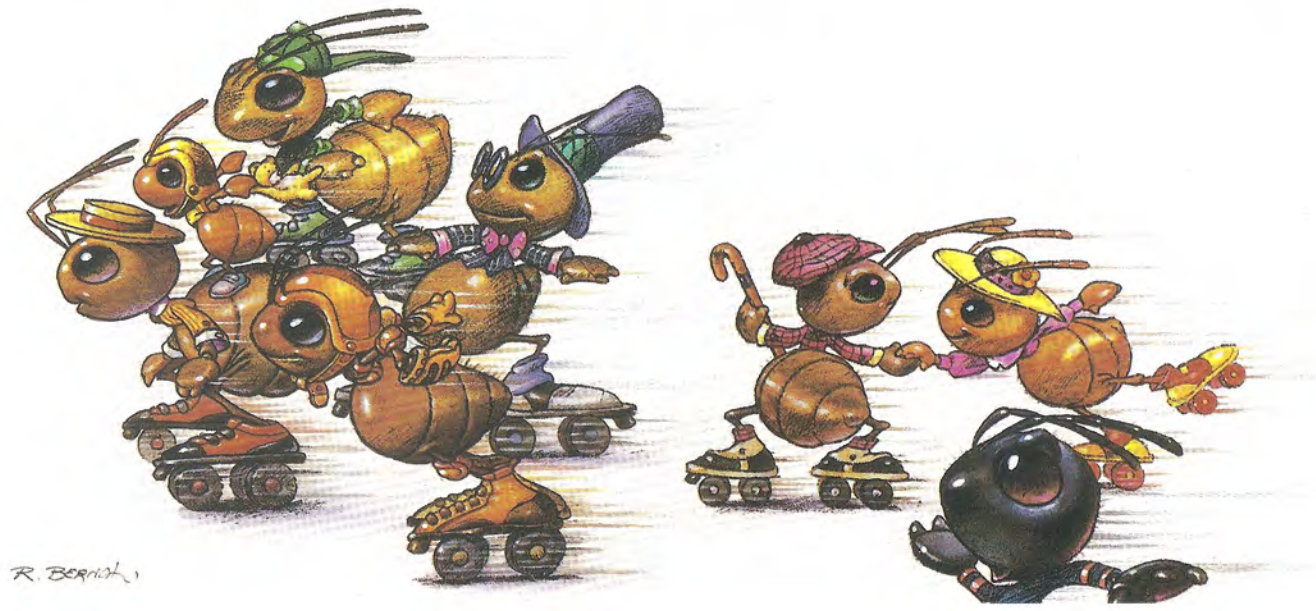
46
a r t i s t
RICHARD BERNAL
a r t d i r e c t o r
Jeff Hapner
d e s i g n e r
Richard Bernal
c l i e n t
Publisher's International

44

45






R. BERNAL

UNUTTERED
CALL
FOR PRESIDENT
ORSON FOR V.P.
Dud

48

47
artist
DAVID B. MATTINGLY
art director
Kim Mohan
client
Amazing Stories

48
artist
KEN MEYER JR.
art director
Richard Thomas
client
White Wolf Games

49
artist
GNEMO
art director
Kevin Eastman
designer
Tom Kidd
client
Tundra Publishing

49

50
artist
KEN MEYER JR.
art director
Richard Thomas
client
White Wolf Games

51
artist
GNEMO
art director
Kevin Eastman
designer
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52
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art director
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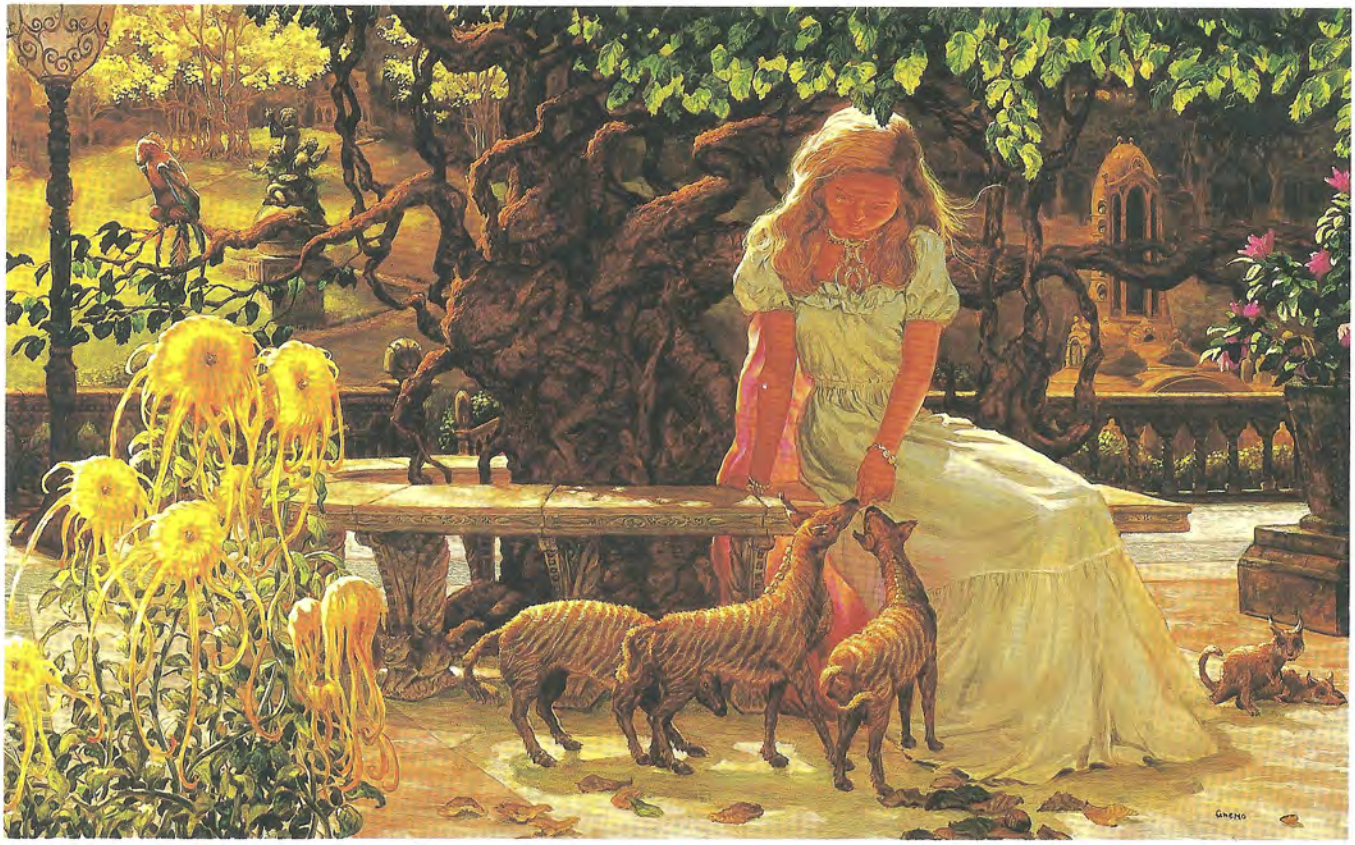
designer
Tom Kidd
client
Tundra Publishing

50

51



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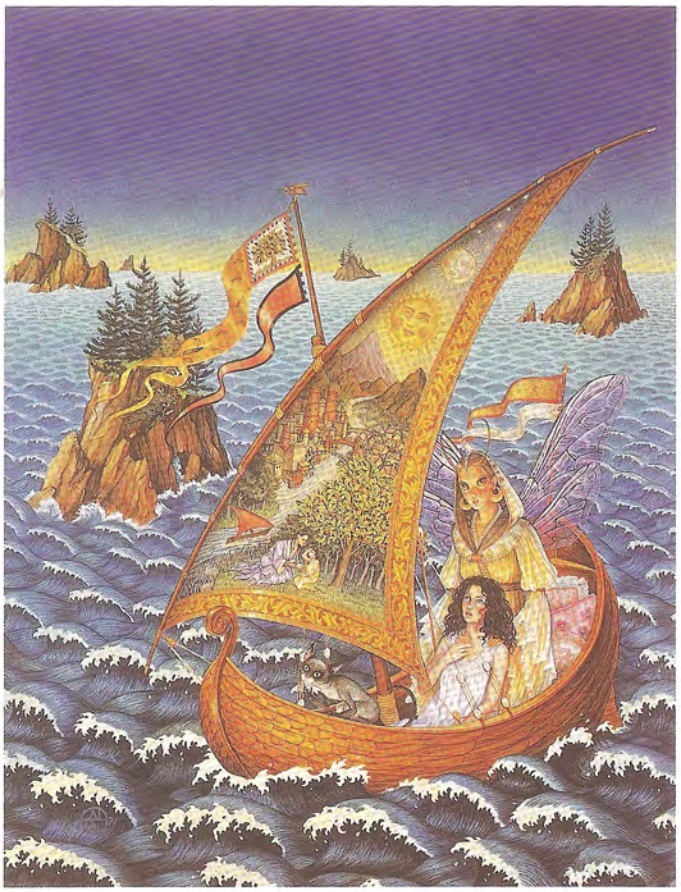


54

53
artist
THOMAS CANTY
art director
Jim Frenkel
designer
Thomas Canty
client
St. Martin's Press

54
artist
JODY A. LEE
art director
Elizabeth Wollheim
client
Daw Books

55

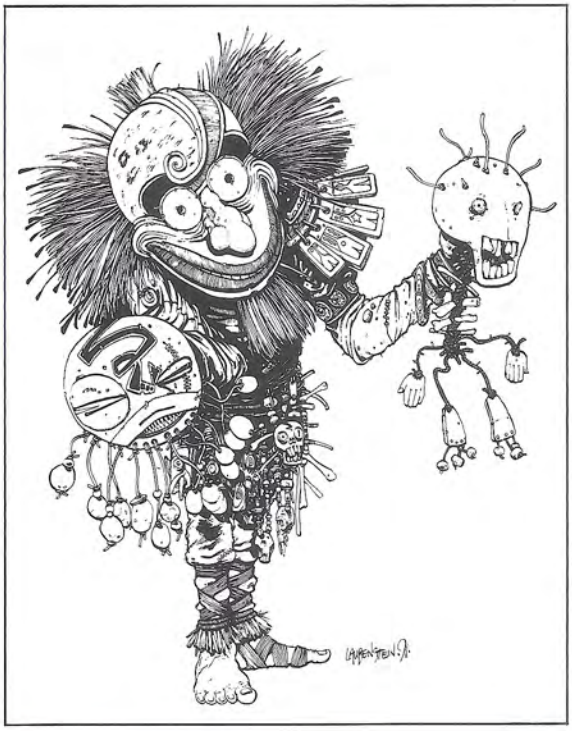
55
artist
WOJTEK SIUDMAK
art director
Tom Egner
client
Avon Books

56
a r t i s t
JEFF LAUBENSTEIN
a r t d i r e c t o r
Jeff Laubenstein
c l i e n t
FASA Corporation

57
a r t i s t
DON IVAN PUNCHATZ
a r t d i r e c t o r
Arnie Fenner
d e s i g n e r
Arnie Fenner
c l i e n t
Ursus Imprints

58
a r t i s t
LES DORSCHEID
a r t d i r e c t o r
Jeff Laubenstein
d e s i g n e r
Jeff Laubenstein
c l i e n t
FASA Corporation

56



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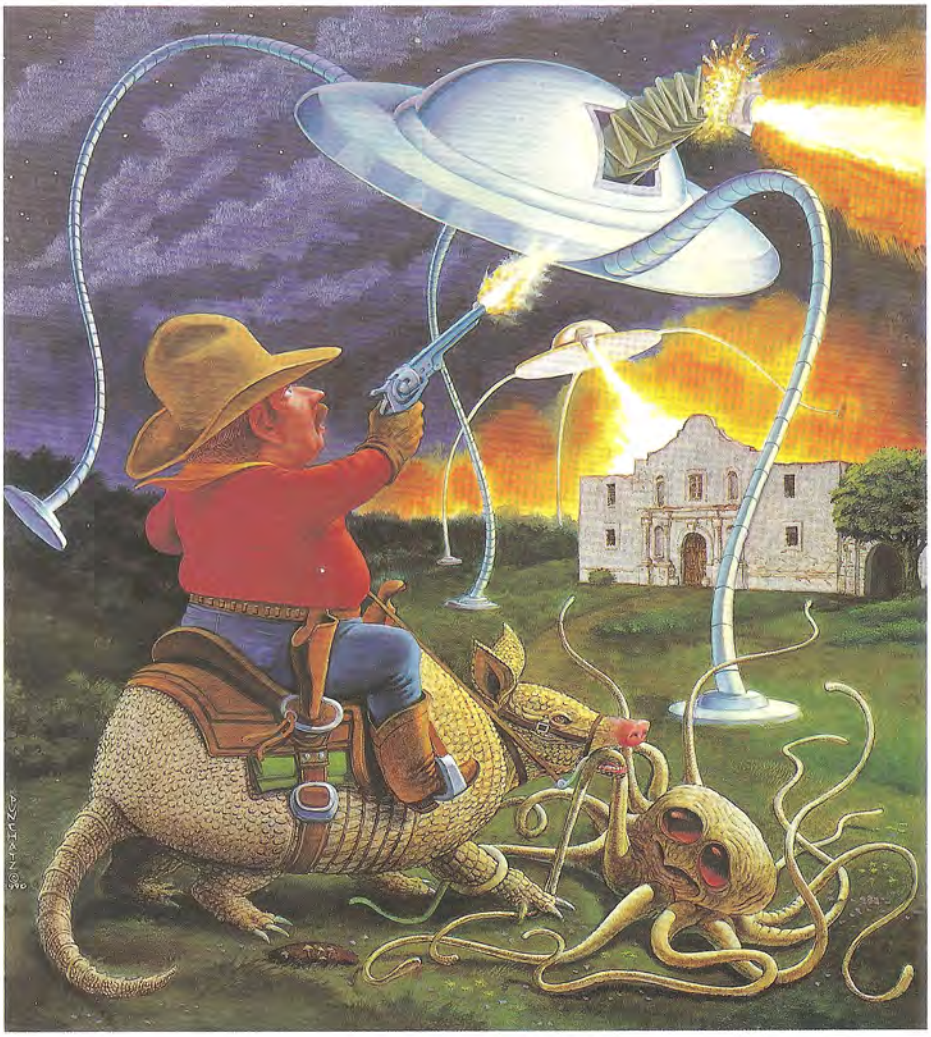


60

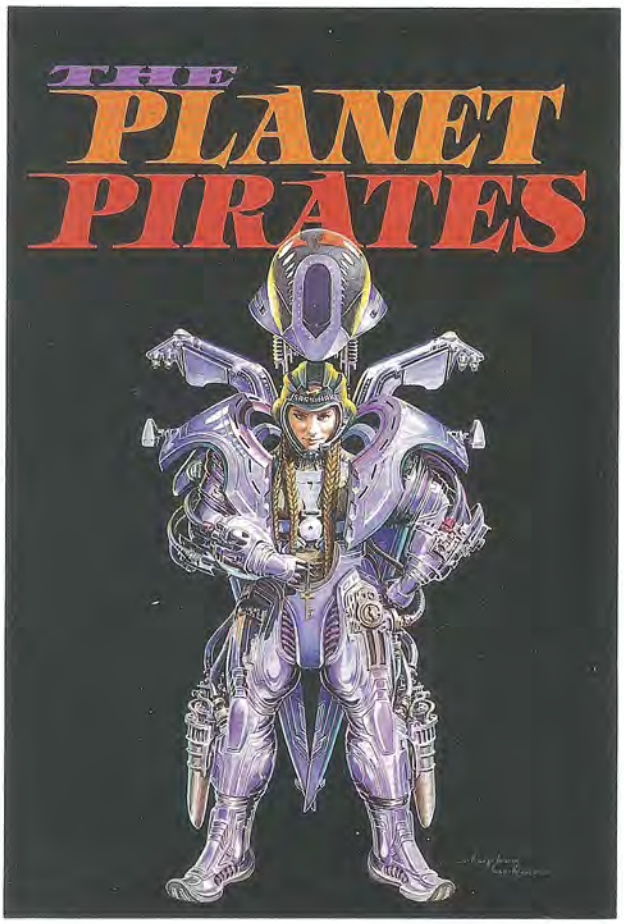
59
artist
STEPHEN HICKMAN
art director
Jim Baen
client
Baen Books

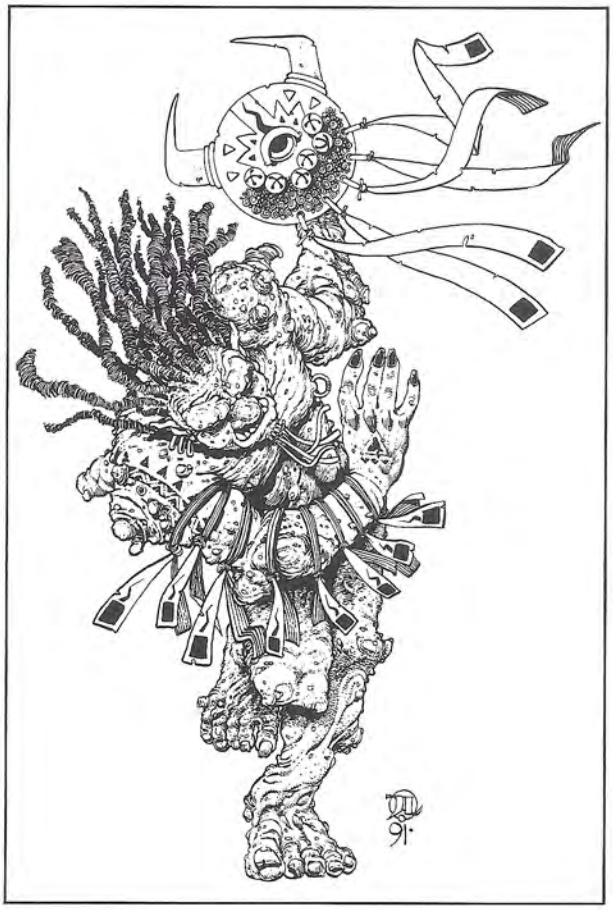
60
artist
RON WALOTSKY
client
Healing Arts Press

61
artist
STEPHEN HICKMAN
art director
Jim Baen
client
Baen Books

62
artist
JEFF LAUBENSTEIN
art director
Jeff Laubenstein
client
FASA Corporation

61





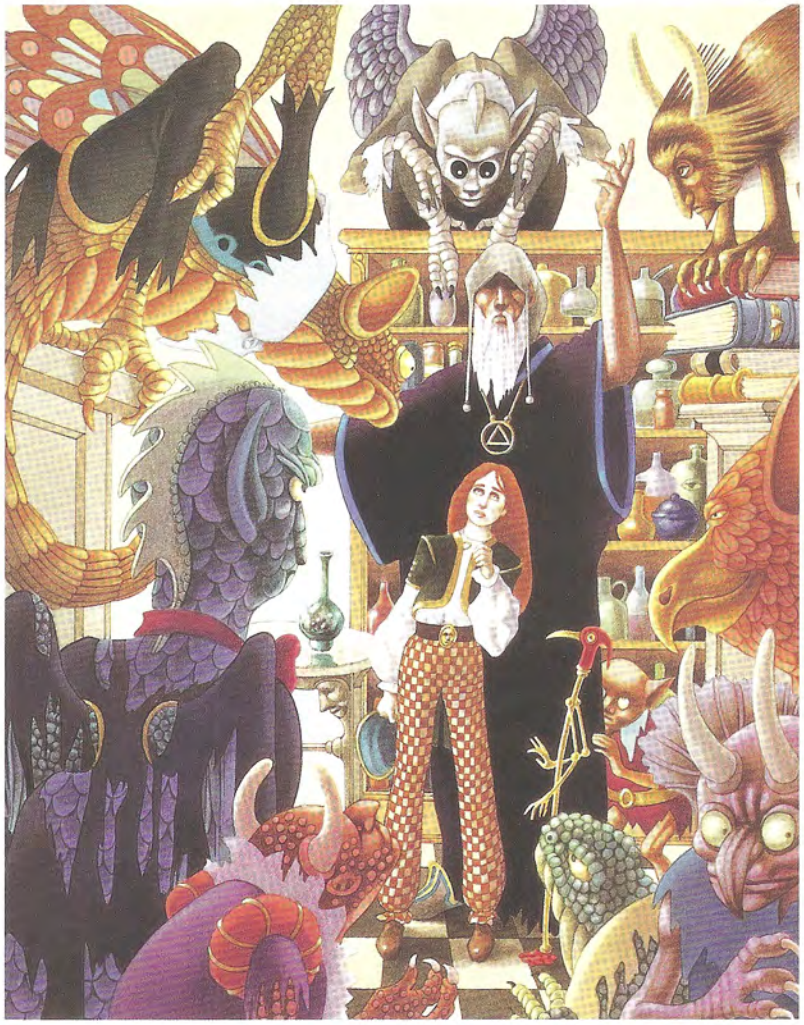
62

63
a r t i s t
LEO & DIANE DILLON
a r t d i r e c t o r
Claire Counihan
c l i e n t
Blue Sky Press

64
a r t i s t
JIM BURNS
c l i e n t
The Sirius Book Company

65
a r t i s t
LEO & DIANE DILLON
a r t d i r e c t o r
Claire Counihan
c l i e n t
Blue Sky Press

63



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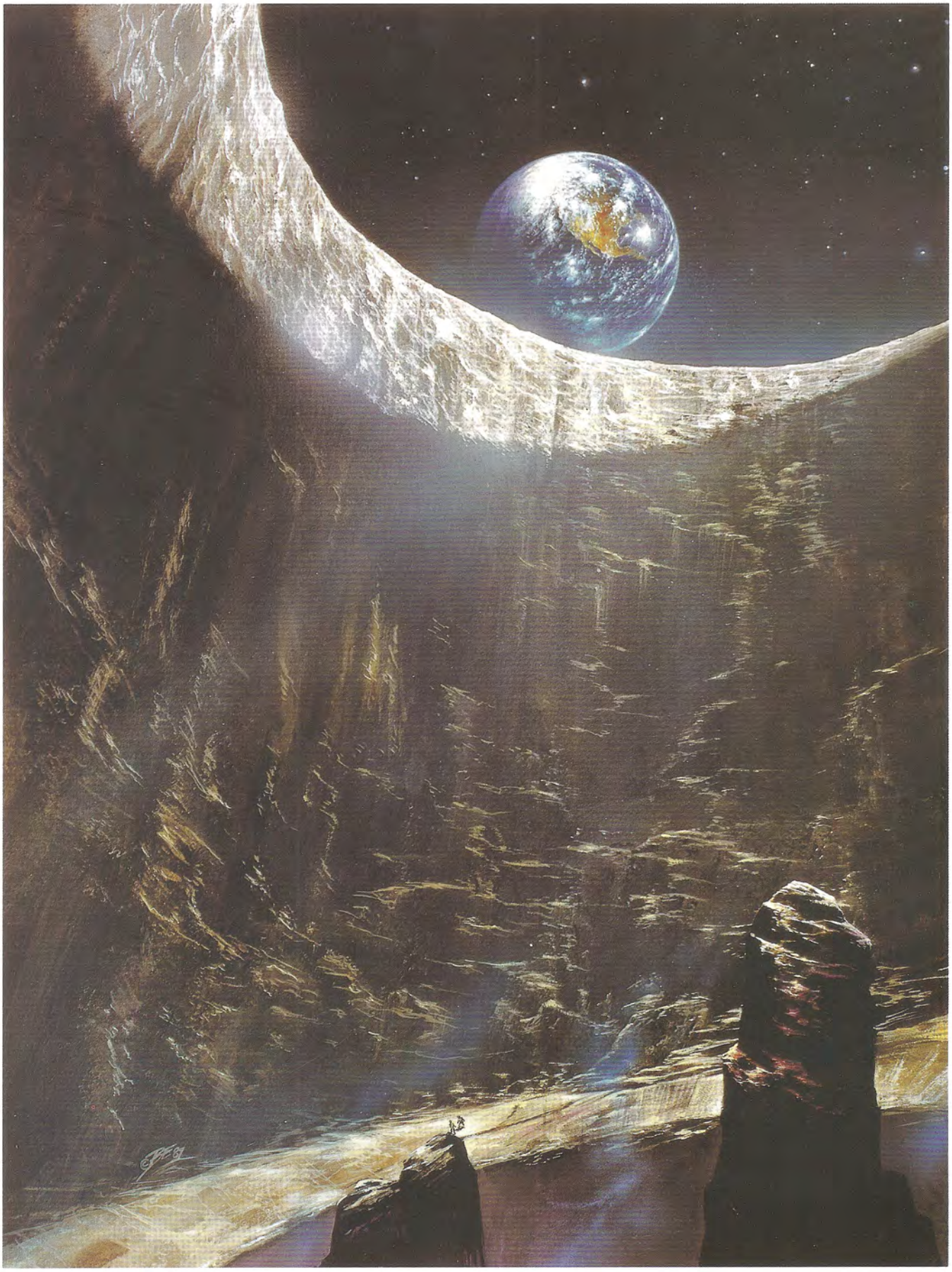


67

66
artist
BOB EGGLETON
art director
Joan Crotder
client
Donning

67
artist
JOSEPH DeVITO
art director
Yook Louie
client
Bantam Books

68
artist
BOB EGGLETON
art director
Joan Crotder
client
Donning

68

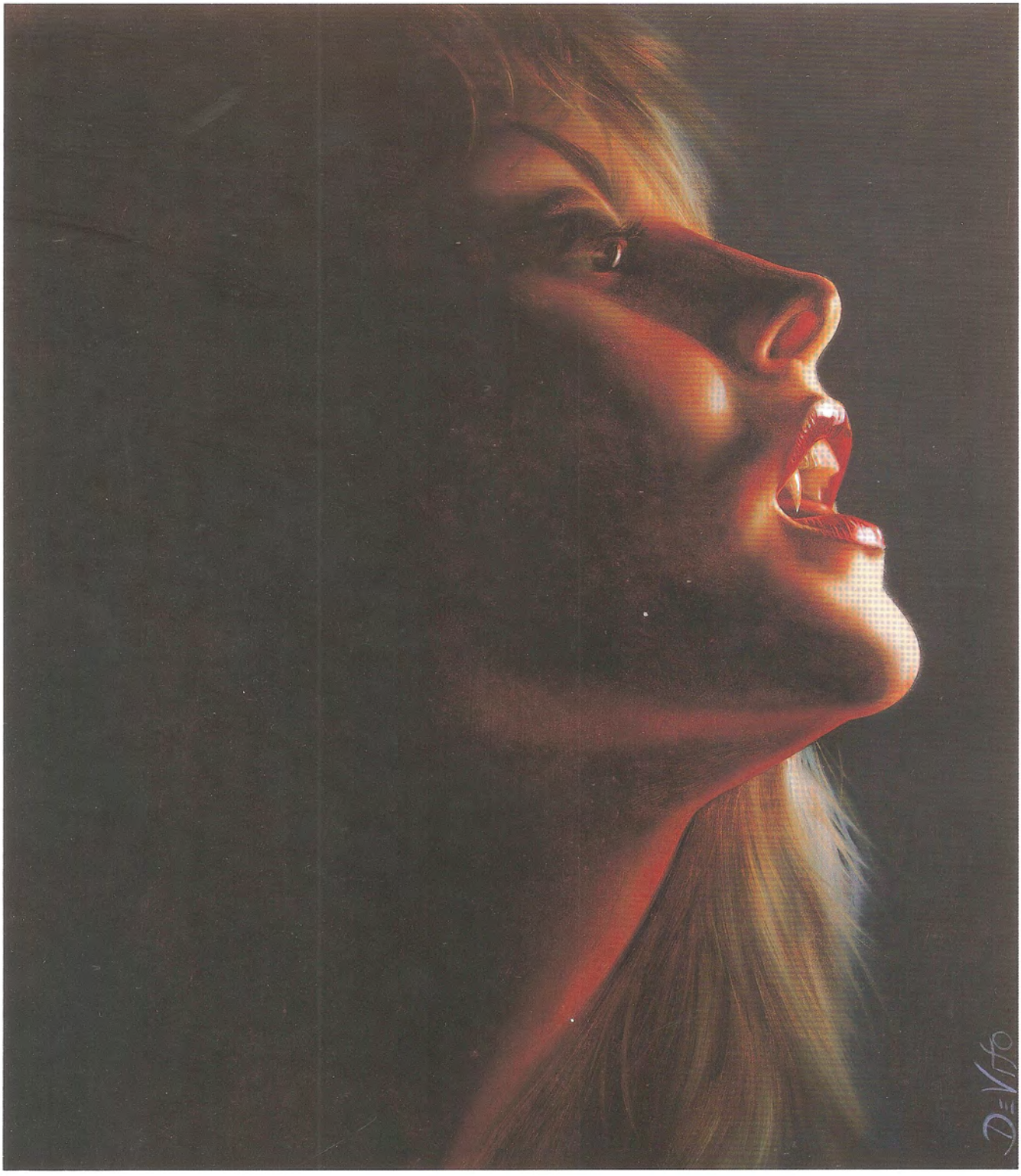
69
a r t i s t
DARCY MAY
c l i e n t
Jim Henson & Associates

70
a r t i s t
ARNIE FENNER
a r t d i r e c t o r
Arnie Fenner
c l i e n t
Mark V. Ziesing Books

71
a r t i s t
JOSEPH DeVITO
a r t d i r e c t o r
Joe Curcio
c l i e n t
Tor Books

69

70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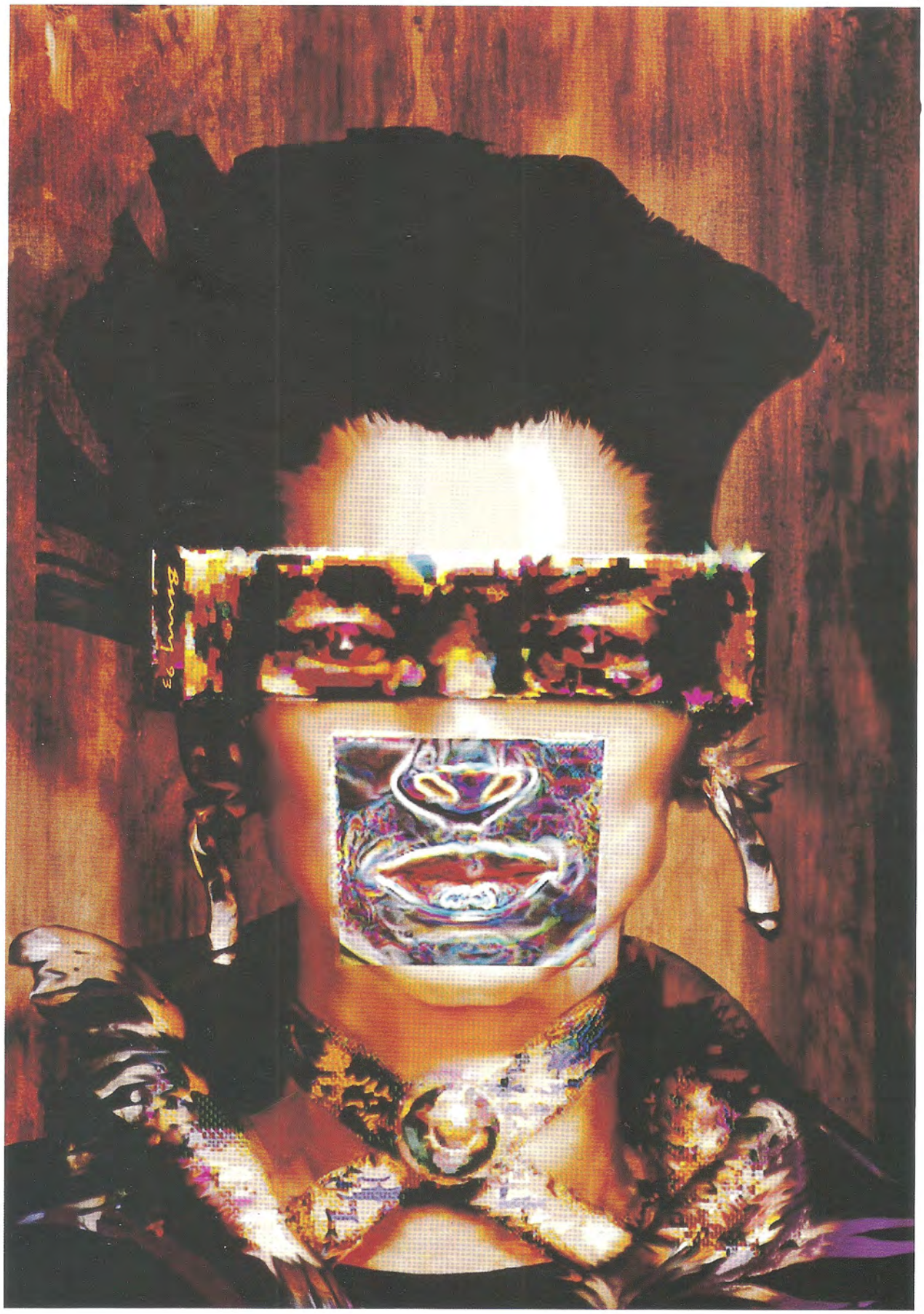
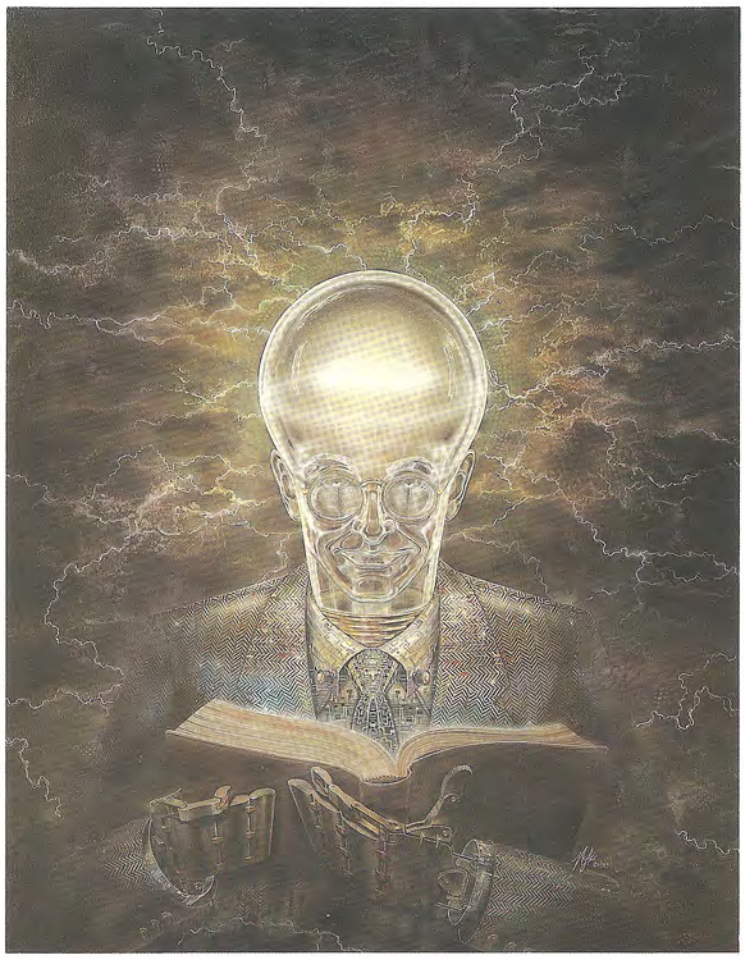




73

72
artist
RICK BERRY
art director
Arnie Fenner
designer
Arnie Fenner
client
Mark V. Ziesing Books

73
artist
MYLES PINKNEY
art director
Terry Fellows
client
Success Press

74
artist
STEPHEN YOULL
art director
Jamie Warren Youll
client
Bantam Books

74

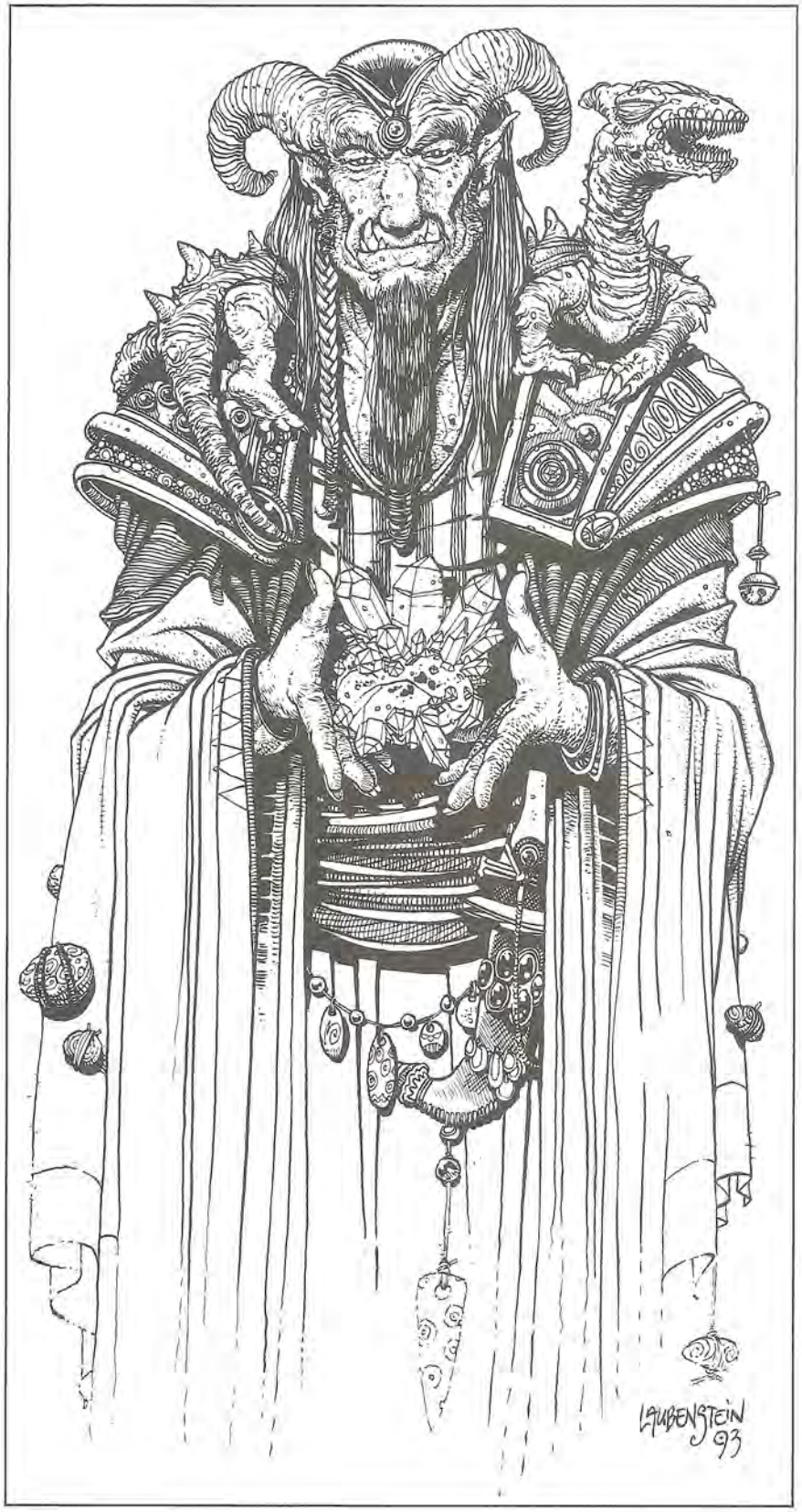
75
a r t i s t
JEFF LAUBENSTEIN
a r t d i r e c t o r
Jeff Laubenstein
c l i e n t
FASA Corporation

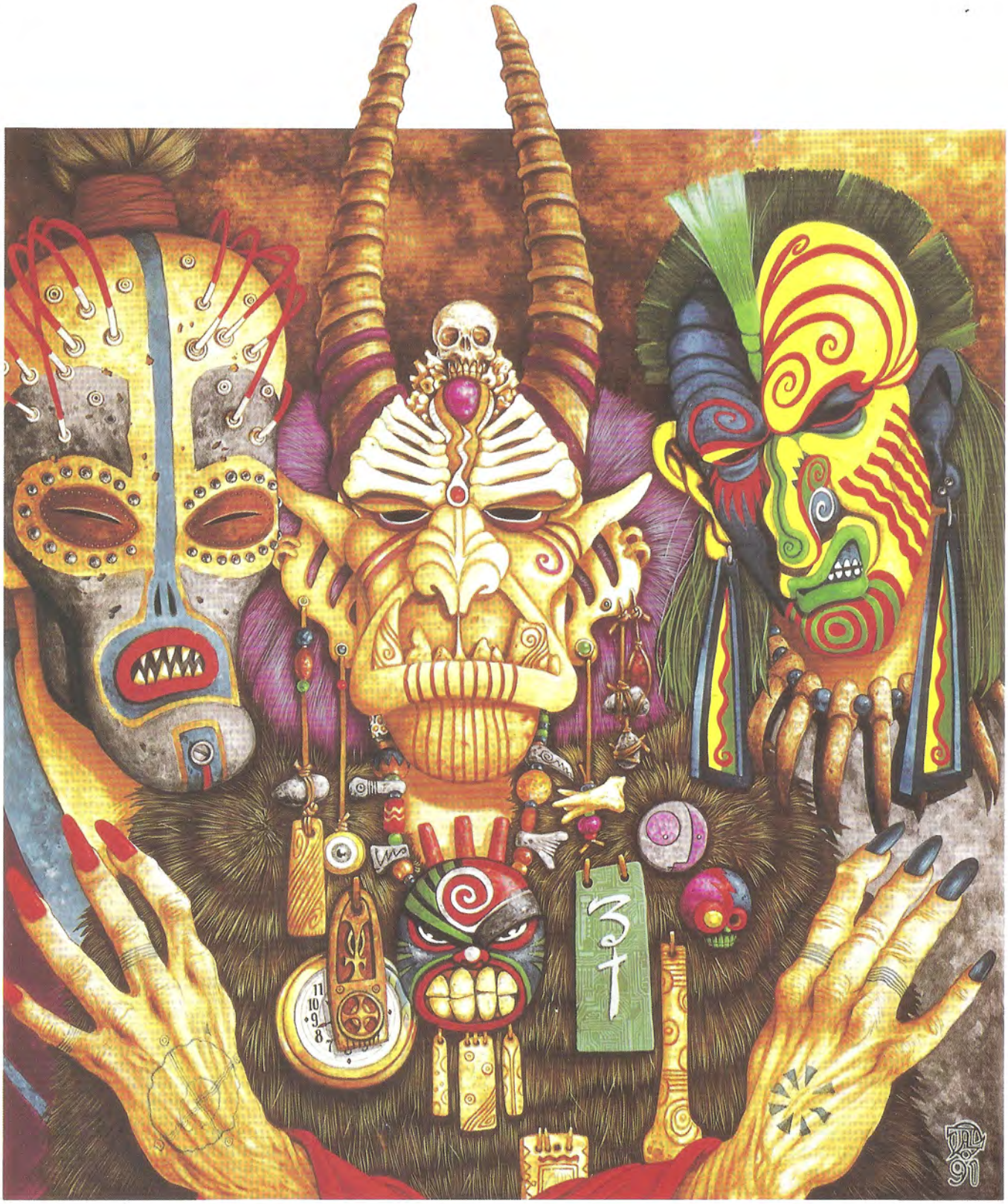
76
a r t i s t
JEFF LAUBENSTEIN
a r t d i r e c t o r
Jeff Laubenstein
c l i e n t
FASA Corporation

77
a r t i s t
JEFF LAUBENSTEIN
a r t d i r e c t o r
Jeff Laubenstein
c l i e n t
FASA Corporation

76

75




11
10
9
8
7
31
91

79

78
artist
MICHAEL WHELAN
art director
Donald Puckey
client
Warner Books

79
artist
BOB EGGLETON
art director
Dave Reinmardt
designer
Dave Reinhardt
client
Ace/Berkley Books

80
artist
DON MAITZ
art director
Jamie Warren Youll
client
Bantam Books

80

81
a r t i s t
NICHOLAS JAINSCHIGG
a r t d i r e c t o r
Elizabeth Wollheim/Sheila Gilbert
c l i e n t
Daw Books

82
a r t i s t
NED DAMERON
a r t d i r e c t o r
Donald Grant/Stephen King
c l i e n t
Donald M. Grant Books

83
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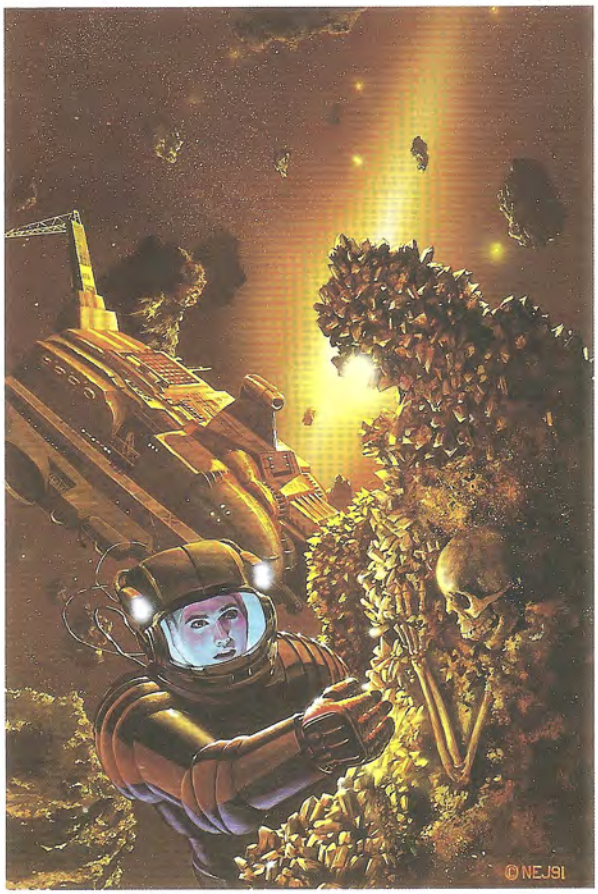
ARNIE FENNER
a r t d i r e c t o r
Arnie Fenner
c l i e n t
Mark V. Ziesing Books

81



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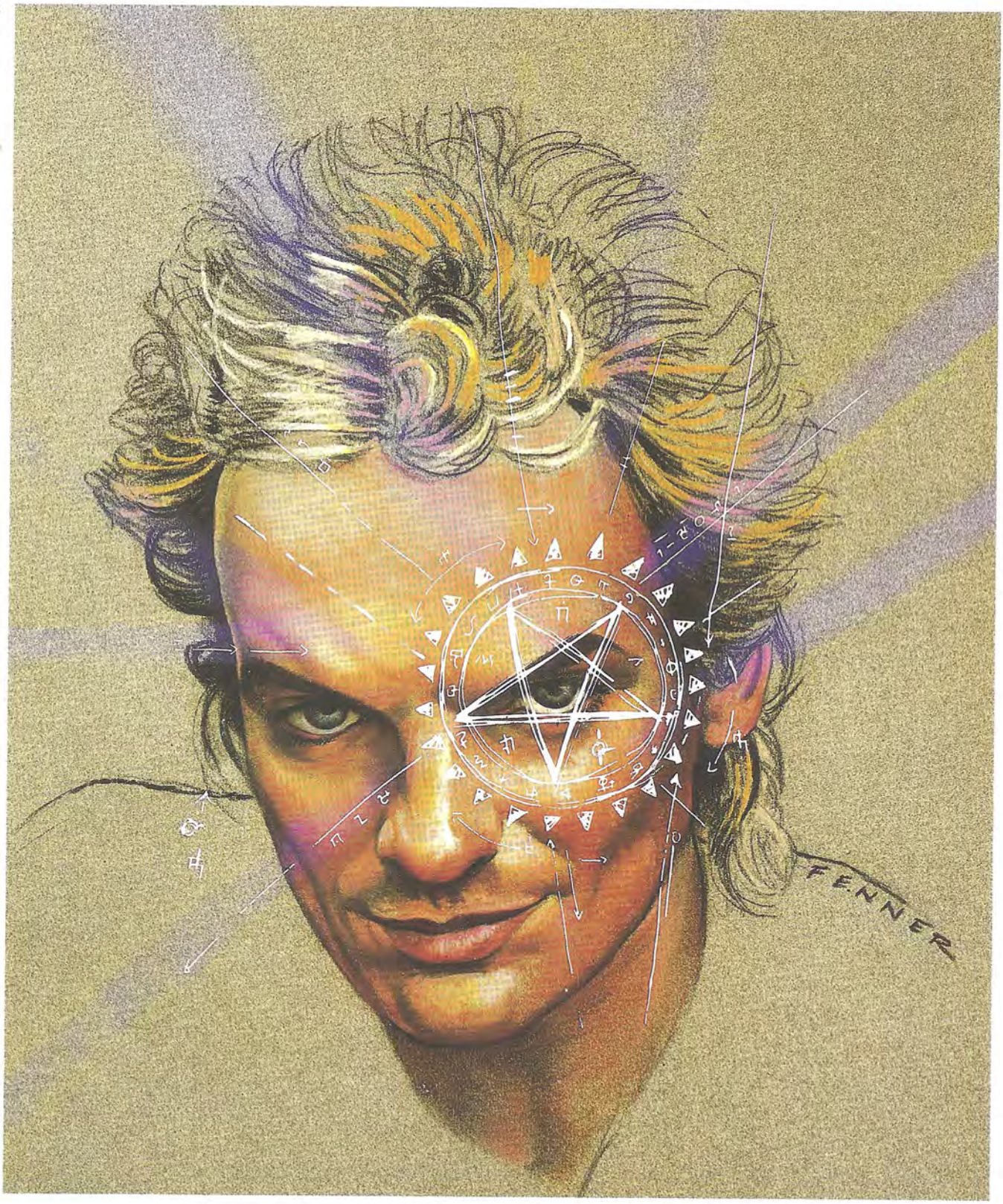
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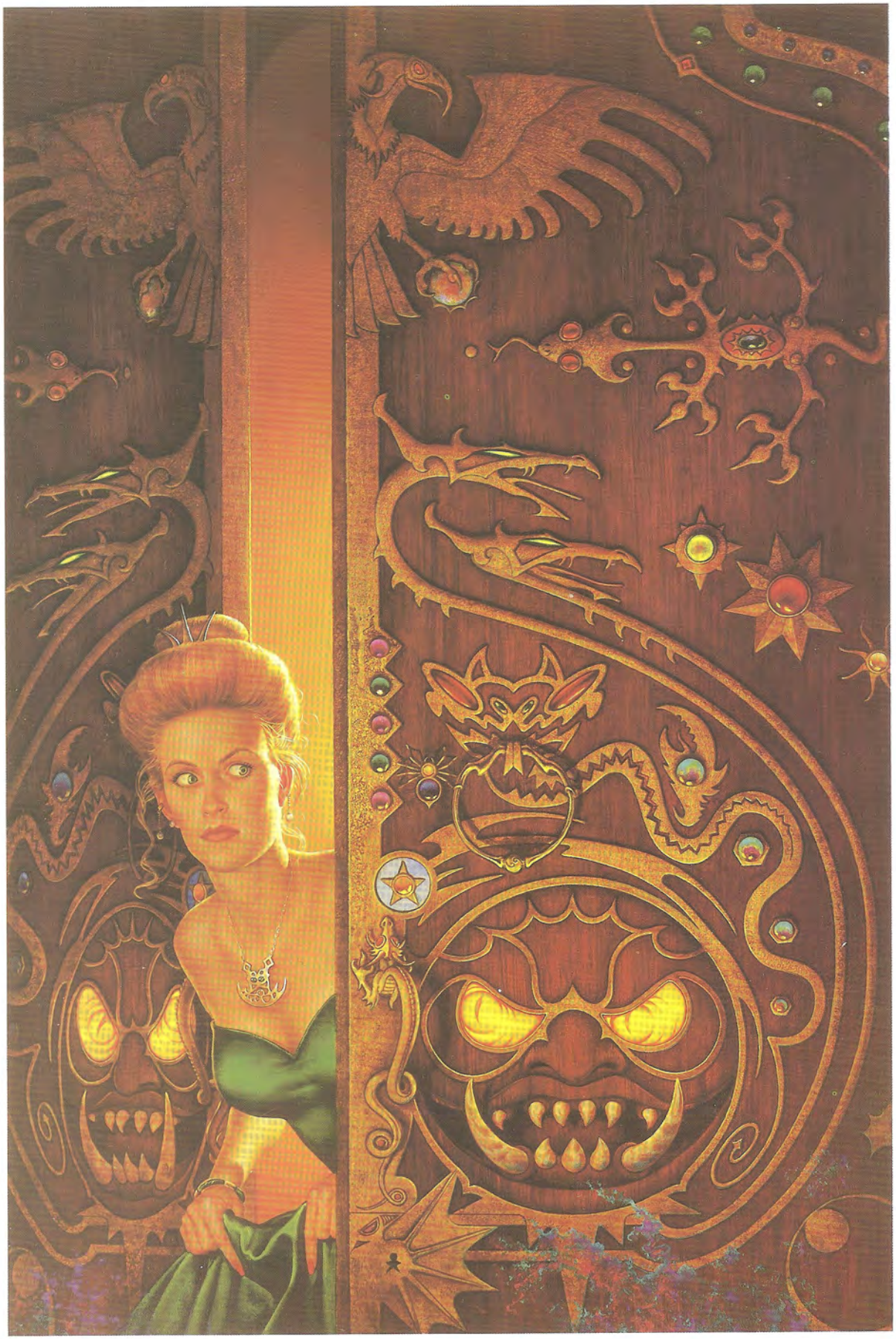

85

84
artist
DON MAITZ
art director
Ruth Ross
client
Ballantine Del Rey

85
artist
DON MAITZ
art director
Ruth Ross
client
Ballantine Del Rey

86
artist
JANNY WURTS
art director
George Cornell
designer
J. Pfeiffer
client
Penguin U.S.A.

86

87
a r t i s t
STEPHEN YOULL
a r t d i r e c t o r
Jamie Warren Youll
c l i e n t
Bantam Books

88
a r t i s t
STEPHEN YOULL
a r t d i r e c t o r
Jamie Warren Youll
c l i e n t
Bantam Books

89
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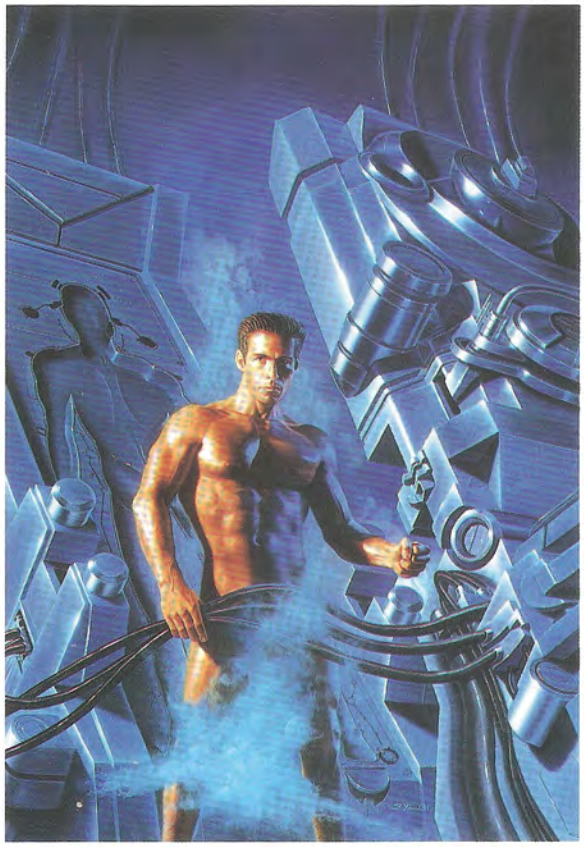
STEPHEN YOULL
a r t d i r e c t o r
Jamie Warren Youll
c l i e n t
Bantam Books

87



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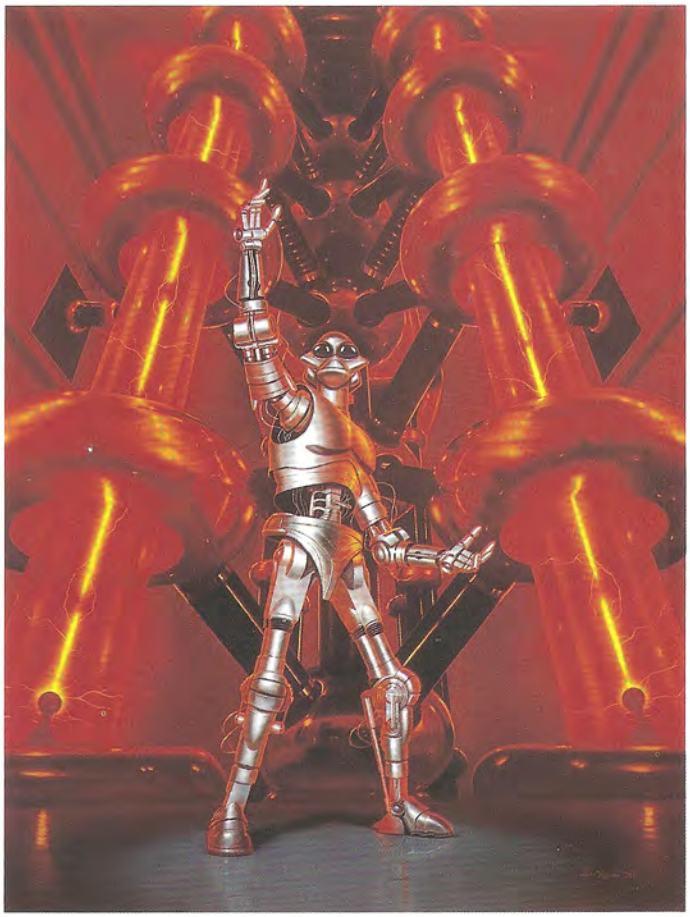
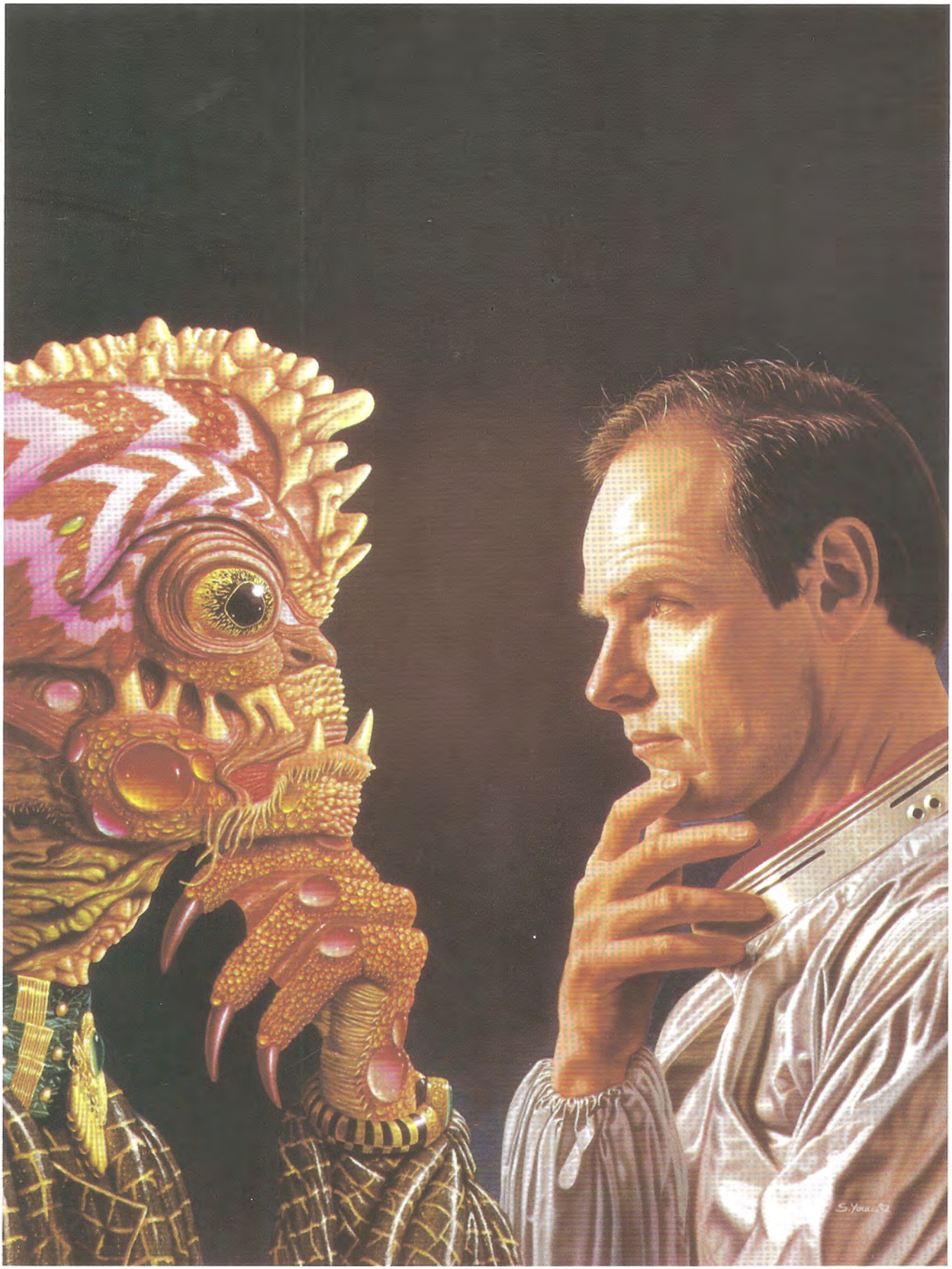
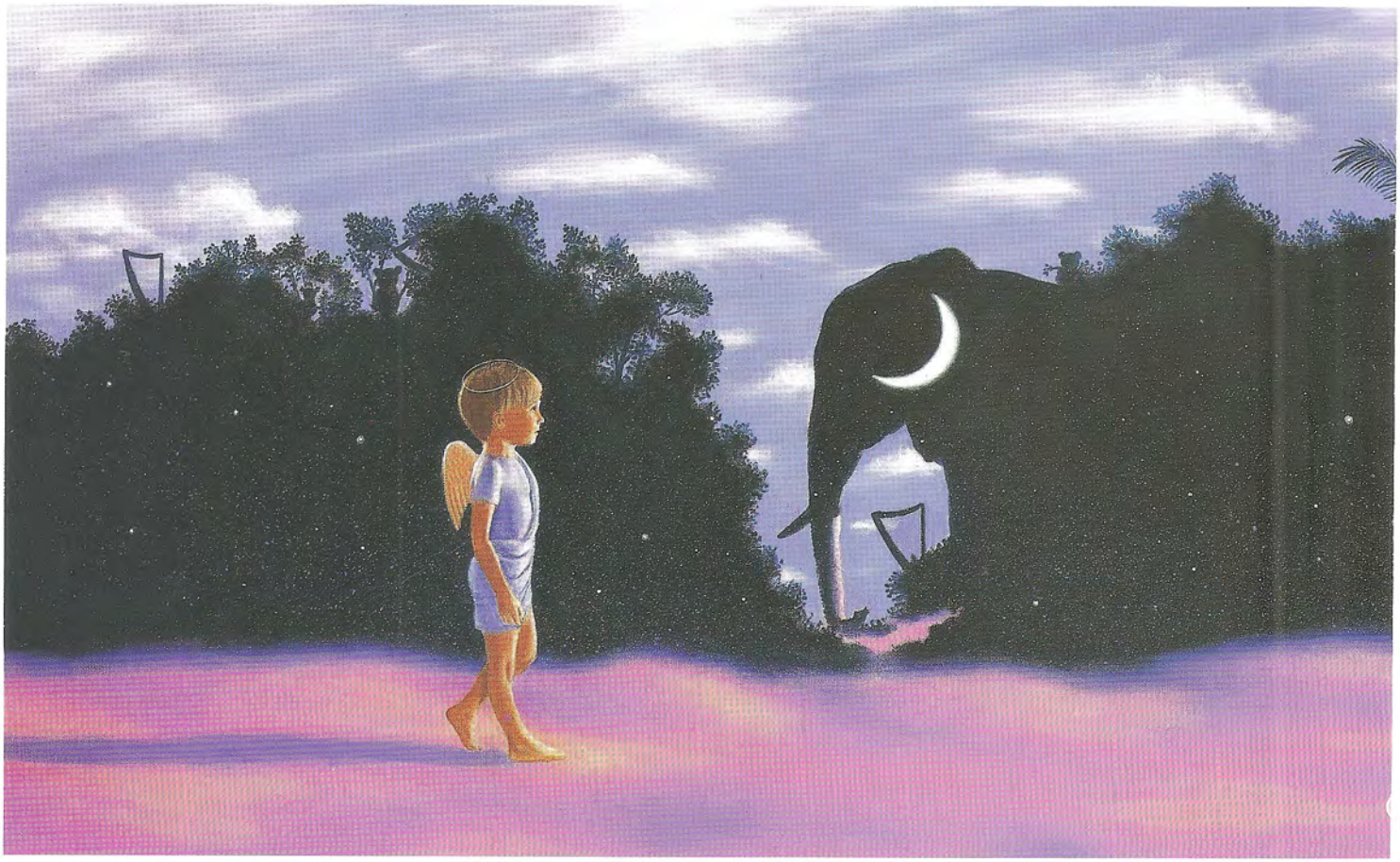






91

90
artist
JANNY WURTS
art director
Judith Murillo
designer
Greg Wilkin
client
Penguin U.S.A.

91
artist
RICK BERRY
art director
Arnie Fenner
designer
Arnie Fenner
client
Mark V. Ziesing Books

92/93
artist
PAUL MICICH
art director
Joy Chu
client
Ideals Publishing

92

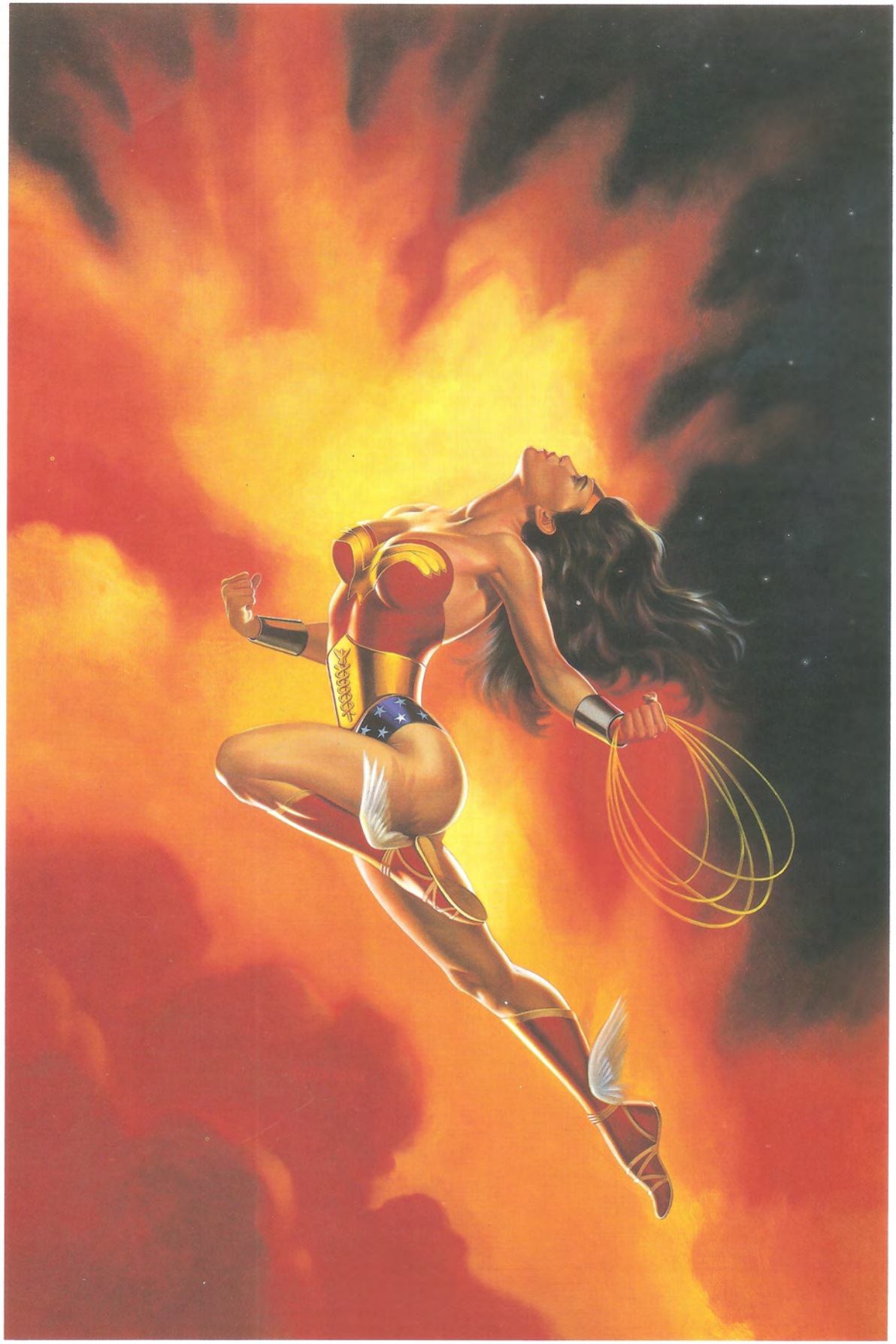
94
a r t i s t
JOSEPH DeVITO
a r t d i r e c t o r
Joe Orlando
c l i e n t
Bantam Books

95
a r t i s t
NED DAMERON
a r t d i r e c t o r
Donald Grant
c l i e n t
Donald M. Grant Books

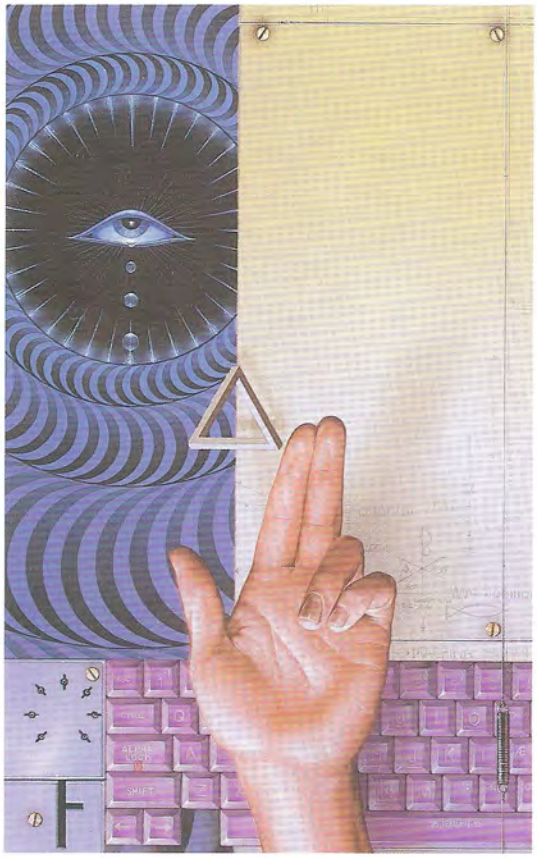
96
a r t i s t
JOSEPH DeVITO
a r t d i r e c t o r
Yook Louie/Joe Orlando
c l i e n t
Bantam Books

94

95



ALEXANDER



98

97
artist
PAUL R. ALEXANDER
art director
Jim Baen
client
Baen Books

98
artist
BRUCE JENSEN
art director
Jamie Warren Youll
client
Bantam Spectra

99
artist
BOB EGGLETON
art director
Greg Wilkin
designer
Greg Wilkin
client
Penguin U.S.A.

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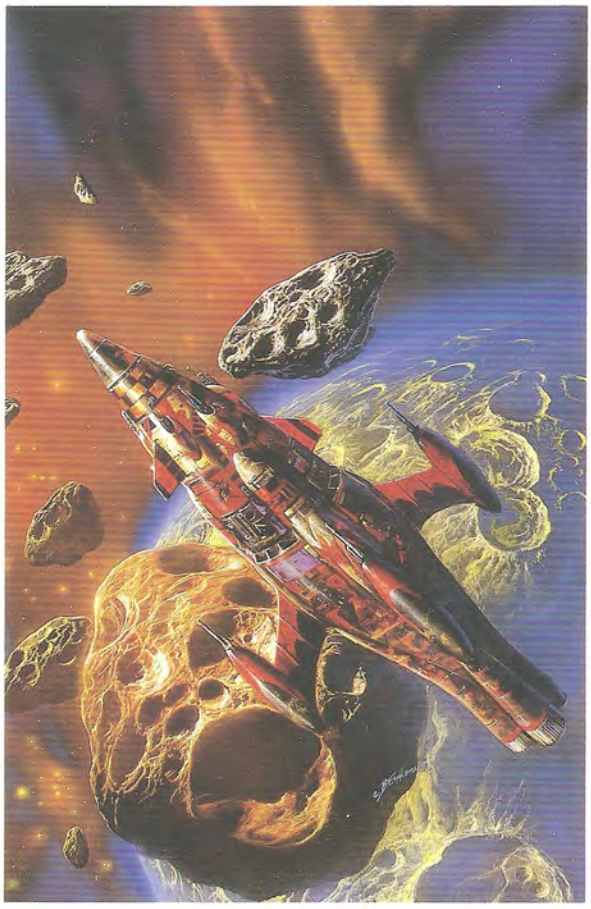
artist
PAUL R. ALEXANDER
art director
Jim Baen
client
Baen Books

99



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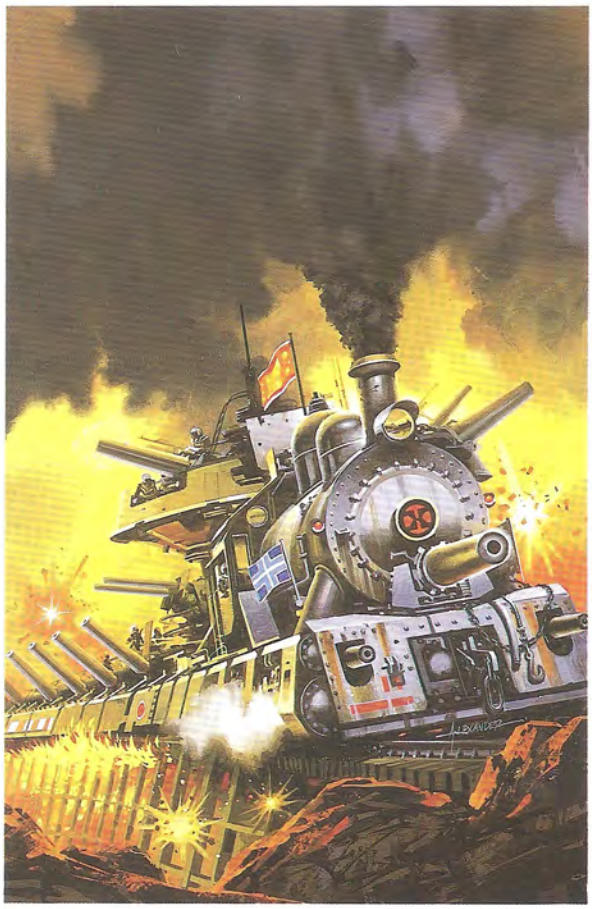

101
a r t i s t
BRUCE JENSEN
a r t d i r e c t o r
Jamie Warren Youll
c l i e n t
Bantam Books

102
a r t i s t
JODY A. LEE
a r t d i r e c t o r
Elizabeth Wollheim /Sheila Gilbert
c l i e n t
Daw Books

103
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a r t d i r e c t o r
Elizabeth Wollheim/Sheila Gilbert
c l i e n t
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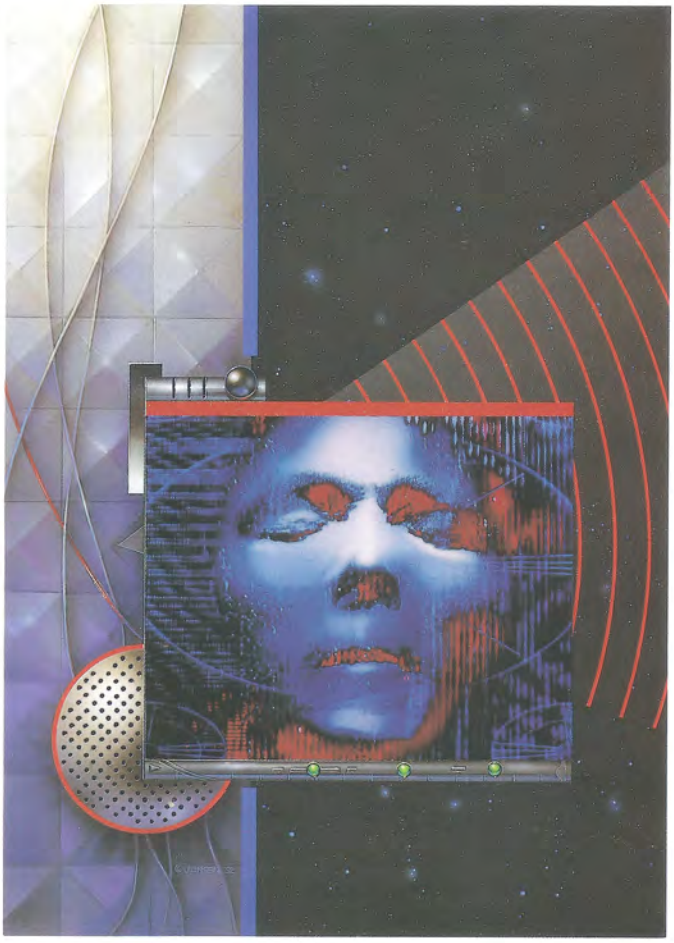

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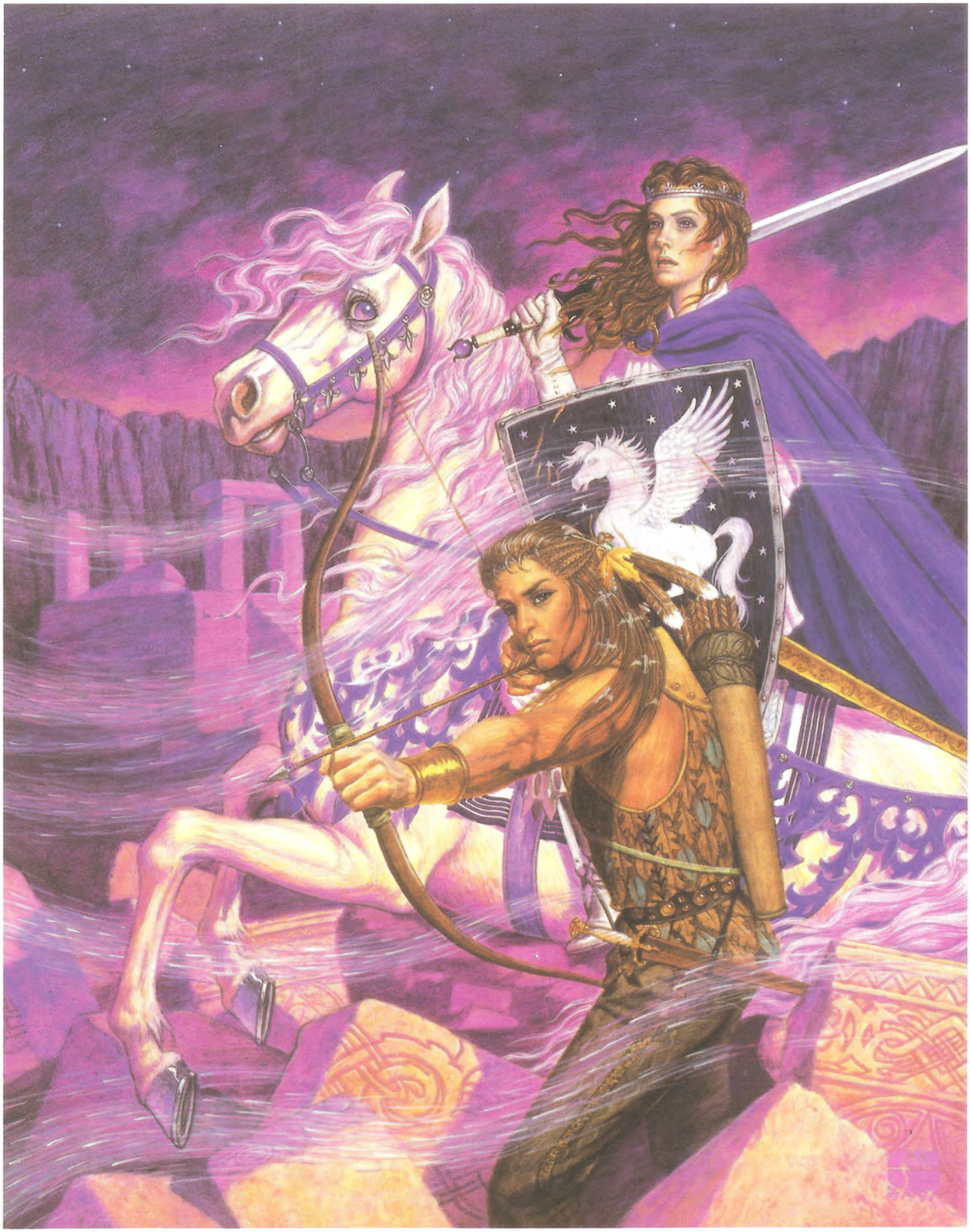

©JENSEN
91

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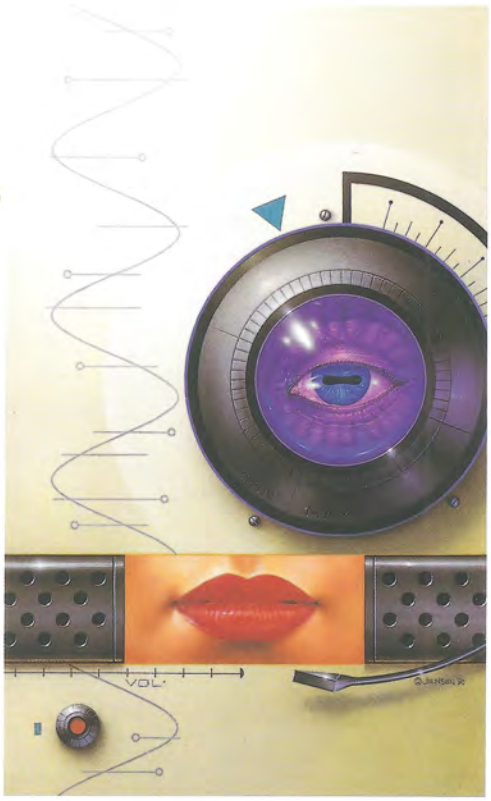


106

104
artist
BRUCE JENSEN
art director
Alex Jay
client
Byron Preiss Visual Publication

105
artist
BRUCE JENSEN
art director
Alex Jay
client
Byron Preiss Visual Publications

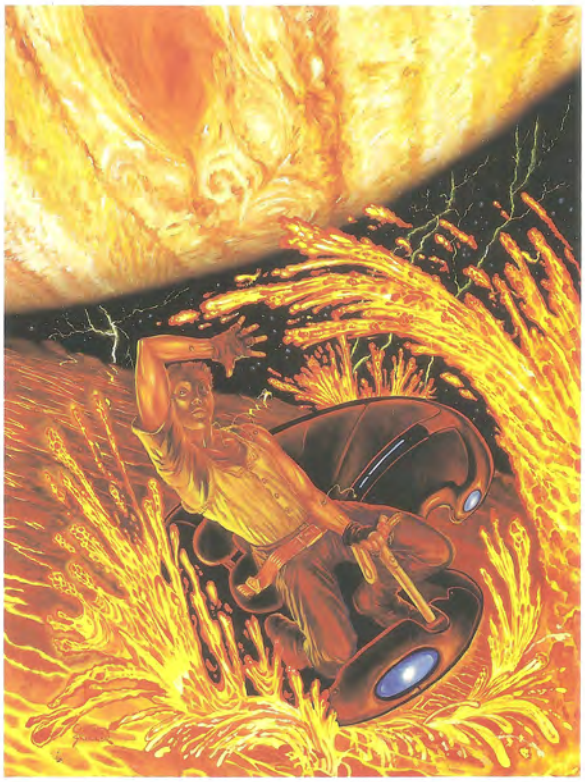
106
artist
ILENE MEYER
art director
Tim Underwood
client
Underwood/Miller Books

107
a r t i s t
CORTNEY SKINNER
a r t d i r e c t o r
Courtney Skinner

108
a r t i s t
GARY GLOVER
a r t d i r e c t o r
Lynn Andreozzi
d e s i g n e r
Gary Glover
c l i e n t
Dell Publishing

109
a r t i s t
DAVID DORMAN
a r t d i r e c t o r
Judy Murello
c l i e n t
Byron Preiss Visual Publications

107



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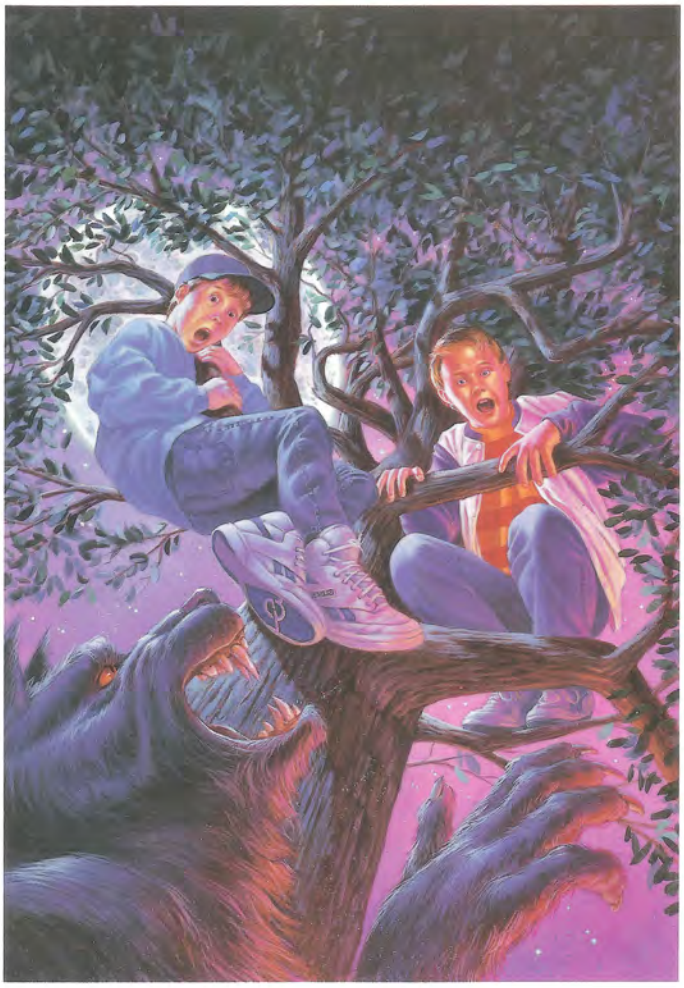
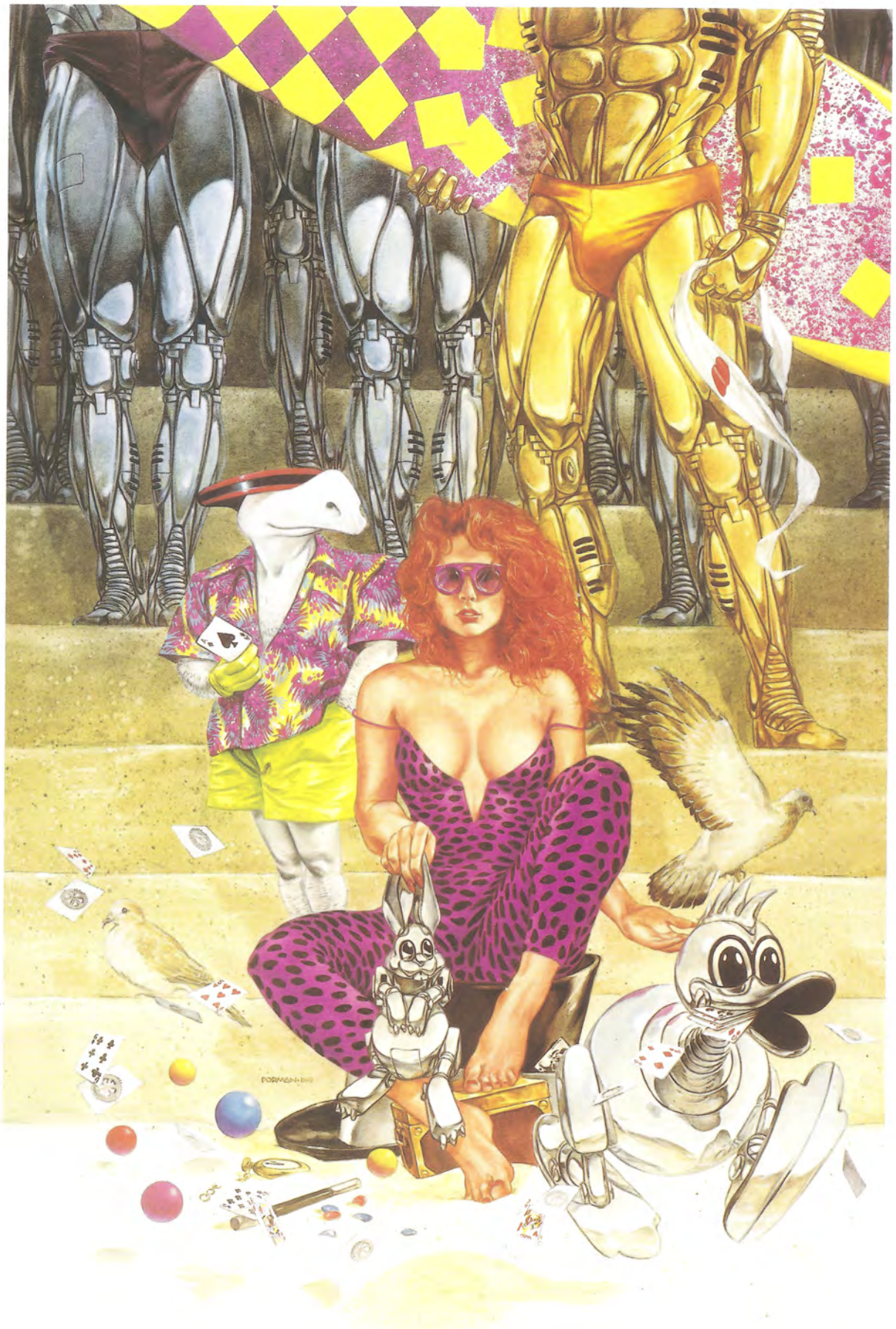




BIZ

111

SPECTRUM
comics

110
artist
SIMON BISLEY
art director
Simon Bisley
client
Dark Horse Comics
MERIT AWARD

111
artist
STU SUCHIT
art director
Marc McLaurin
Tom Danning
client
Marvel/Epic

112
artist
CHARLES VESS
art director
Jim Chadwick
client
DC Comics

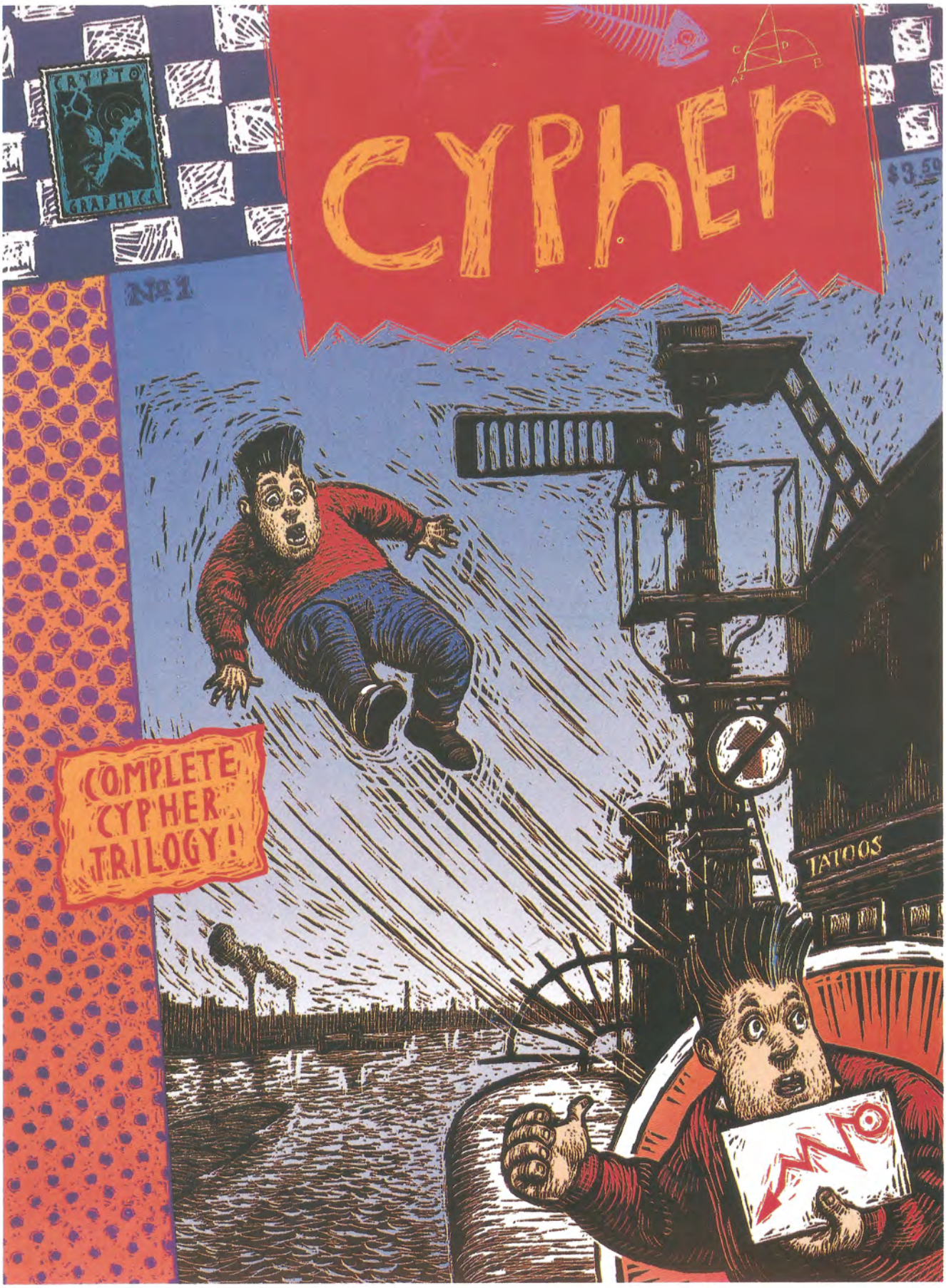
112

113
artist
NORMAN BREYFOGLE
art director
Robbin Brosterman
client
DC Comics

114
artist
JOHN BOLTON
art director
John Bolton
client
Dark Horse Comics

113

BOLTON 1993


CRYPT
GRAPHICA
CYPHER
№1
$3.50
COMPLETE CYPHER TRILOGY!
TATOOS

FEAR OF DREAMING
BY BRAD TEARE
I had befuddled myself to the point of stepping out a fourth story window.
But I felt just fine!
Wh... wh... what's happening!
I drifted upwards in a huge spiral...
...As if I were being sucked into some invisible slow-motion vortex!
It was then I noticed myself beginning to float!

116

Hey lady!
No one could hear or see me!
I accepted my fate. What else could I do?
Finally I stopped at the bottom of a floating staircase.
There was nowhere to go but up.
Until...
Uh? Hi there.
Before you can go any further you have to solve the following riddle...
...sex...
What is the difference between...

117

SPECTRUM
comics

115
artist
BRAD TEARE
art director
Brad Teare
client
Cryptographica

116
artist
BRAD TEARE
art director
Brad Teare
client
Cryptographica

117
artist
BRAD TEARE
art director
Brad Teare
client
Cryptographica

118
artist
BRAD TEARE
art director
Brad Teare
client
Cryptographica

119
artist
BRAD TEARE
art director
Brad Teare
client
Cryptographica

120
artist
SIMON BISLEY
art director
Simon Bisley
client
Dark Horse Comics

118

119

To the untrained eye many of the experiments appear unconventional, unorthodox.....
...if not dangerous!
But Hyper Labs conforms to the highest standards of safety and scientific method.
In the lobby the personnel manager works diligently to provide Hyper Labs with the best test subjects possible.
TEST SUBJECTS NEEDED APPLY HERE
Hi! I'm here about the job I saw advertised in the paper?

BISLEY 92

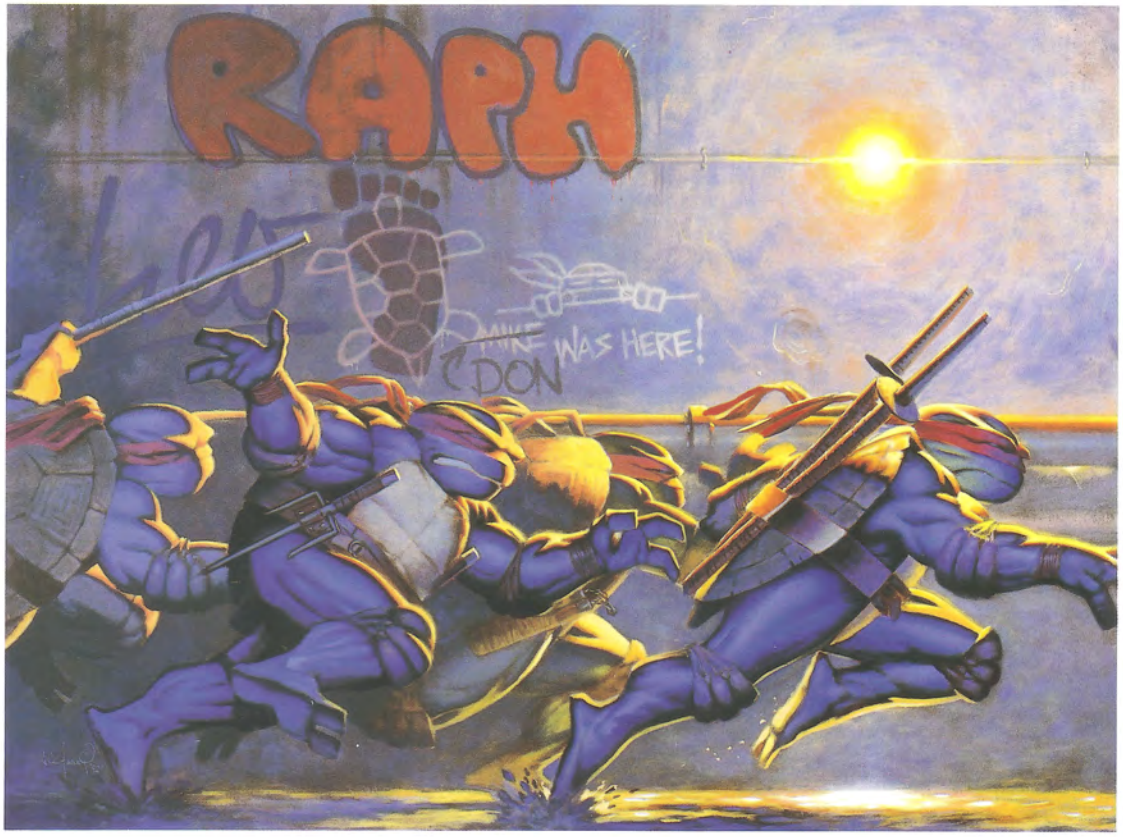
122

121
artist
A.C. FARLEY
client
Mirage Studios

122
artist
KENNETH SMITH
art director
Kenneth Smith
client
Fantagraphics Books

123
artist
A.C. FARLEY
client
Mirage Studios

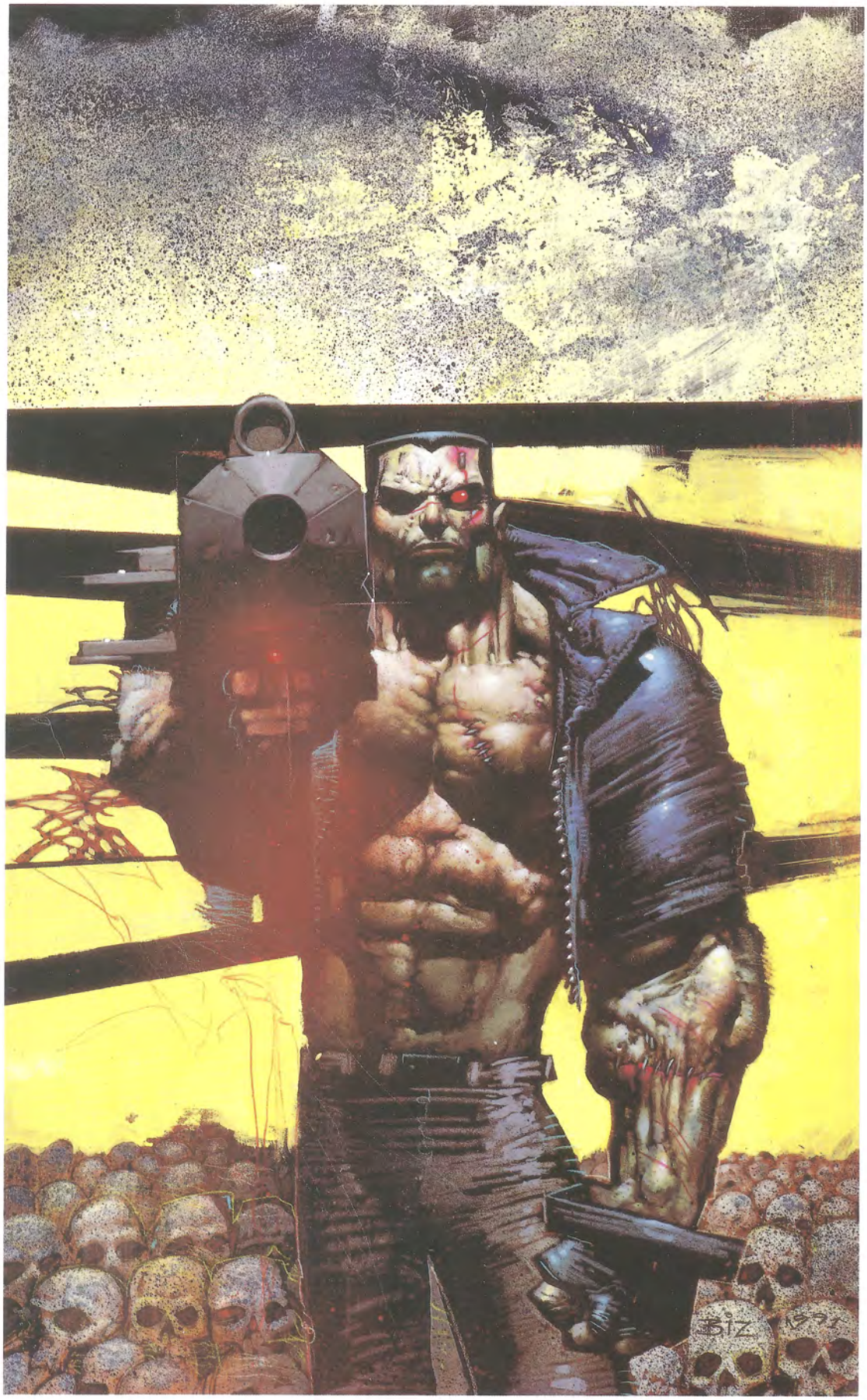
123

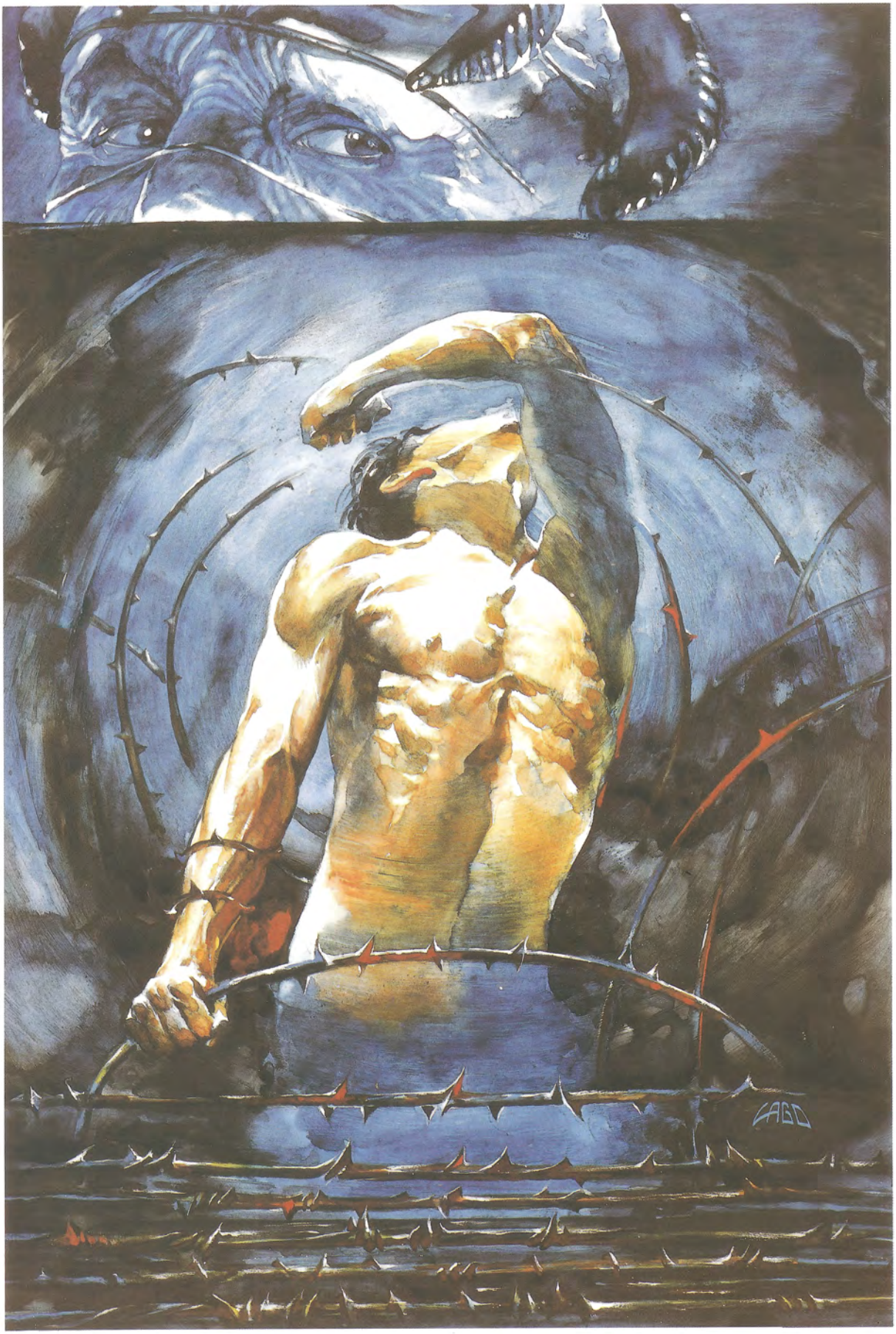


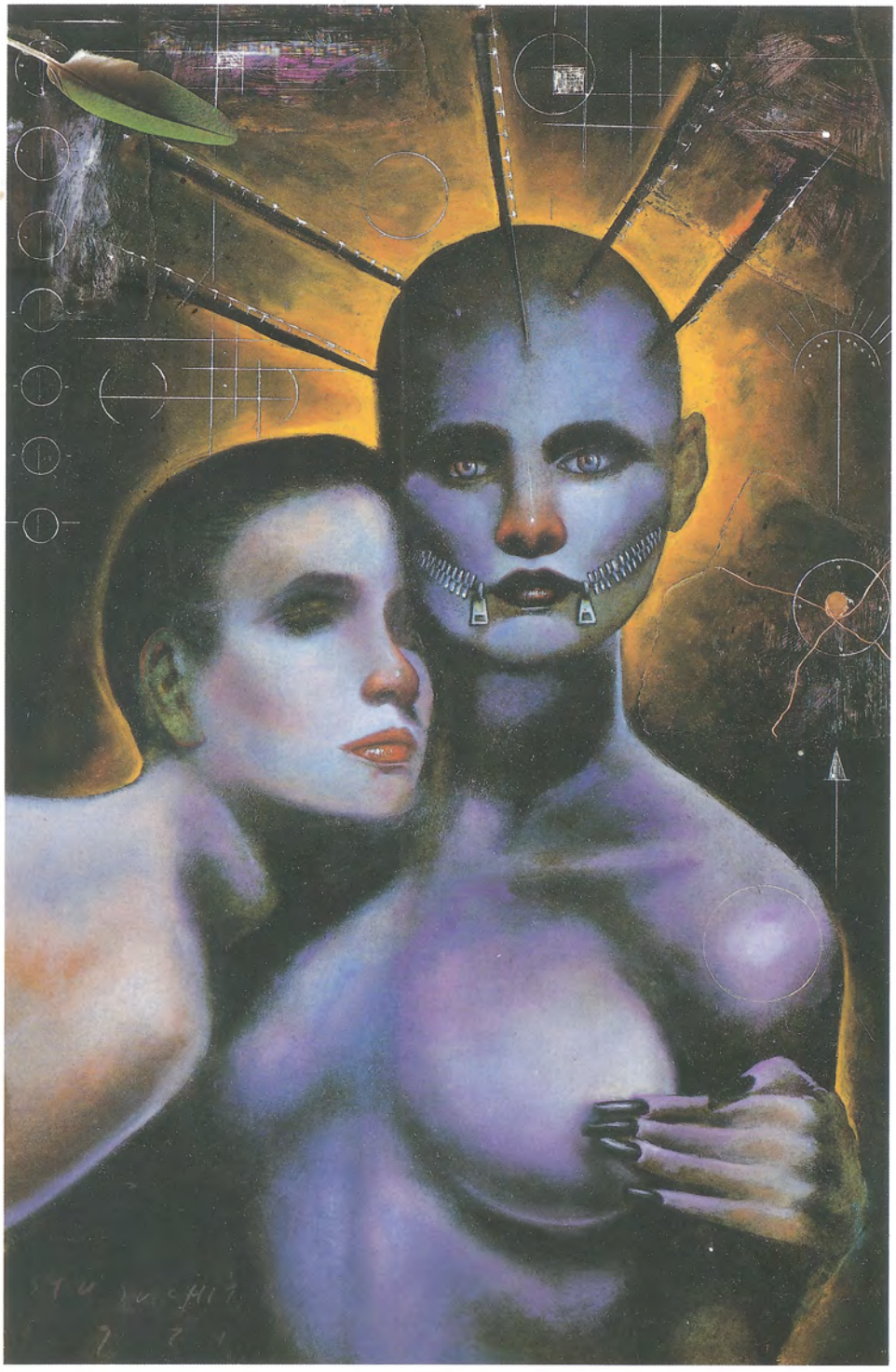
124
artist
CHARLES VESS
art director
Charles Vess
client
DC Comics

125
artist
SIMON BISLEY
art director
Simon Bisley
client
Dark Horse Comics

124


BIZ
1994


FABIO



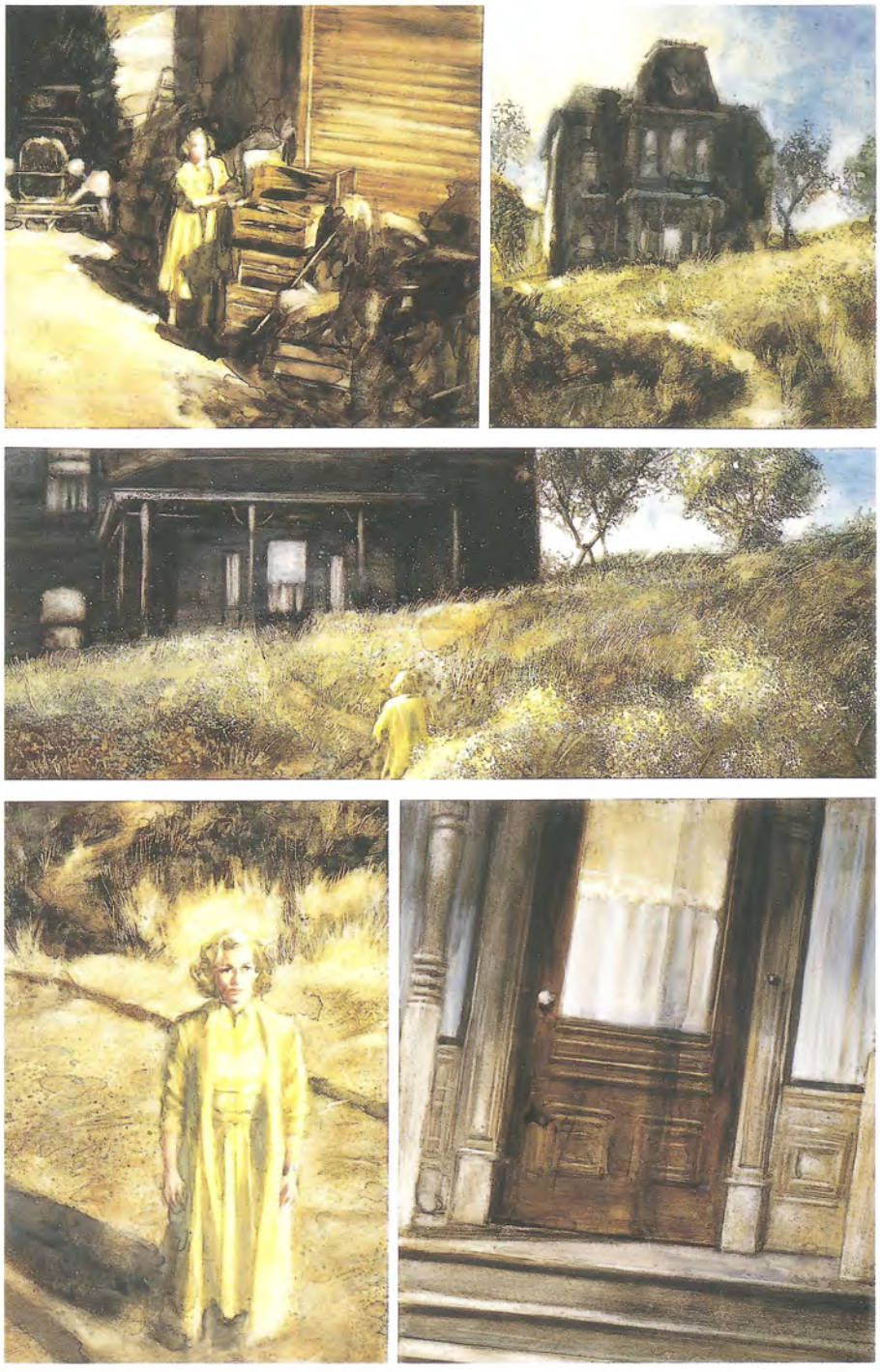
127

126
artist
RAY LAGO
client
Marvel/Epic
MERIT AWARD

127
artist
STU SUCHIT
art director
Marc McLaurin
Tom Danning
client
Marvel/Epic

128
artist
FELIPE ECHEVARRIA
art director
George Broderick Jr.
client
Innovation Comics

129
artist
FRANK MILLER
art director
Frank Miller
designer
Frank Miller, Lynn Varley, Bob Chapman
colorist
Lynn Varley
typographer
Jim Novak
client
Marvel/Epic



128

!

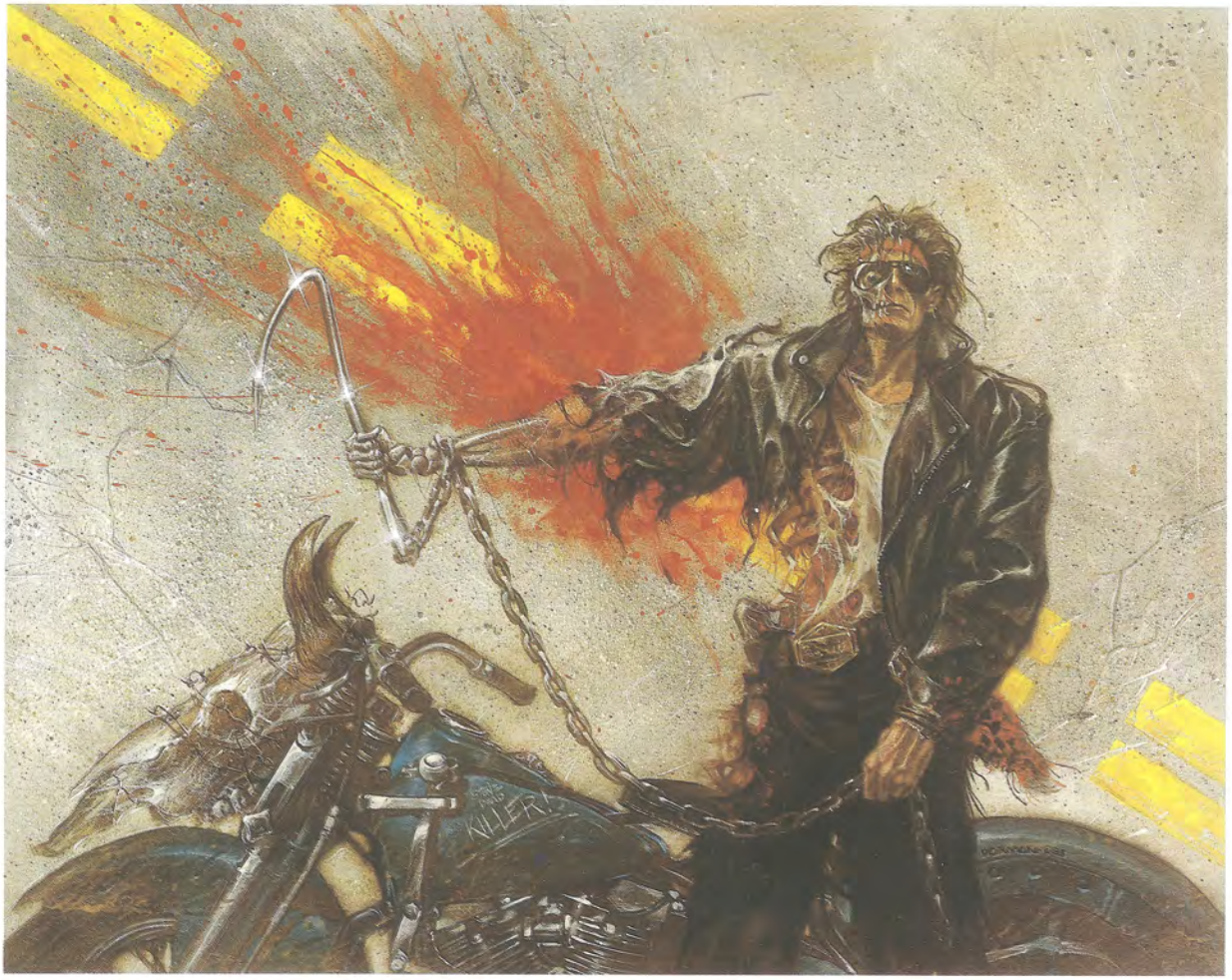
KLUDD

131

130
artist
FRANK MILLER
art director
Frank Miller
designer
Frank Miller, Lynn Varley, Bob Chapman
colorist
Lynn Varley
typographer
Jim Novak
client
Marvel/Epic

131
artist
BILL SIENKIEWICZ
art director
Suzanne Gaffney
client
Marvel Comics

132
artist
DAVID DORMAN
art director
Dave Dorman
client
Caliber Press



132

SPECTRUM
comics

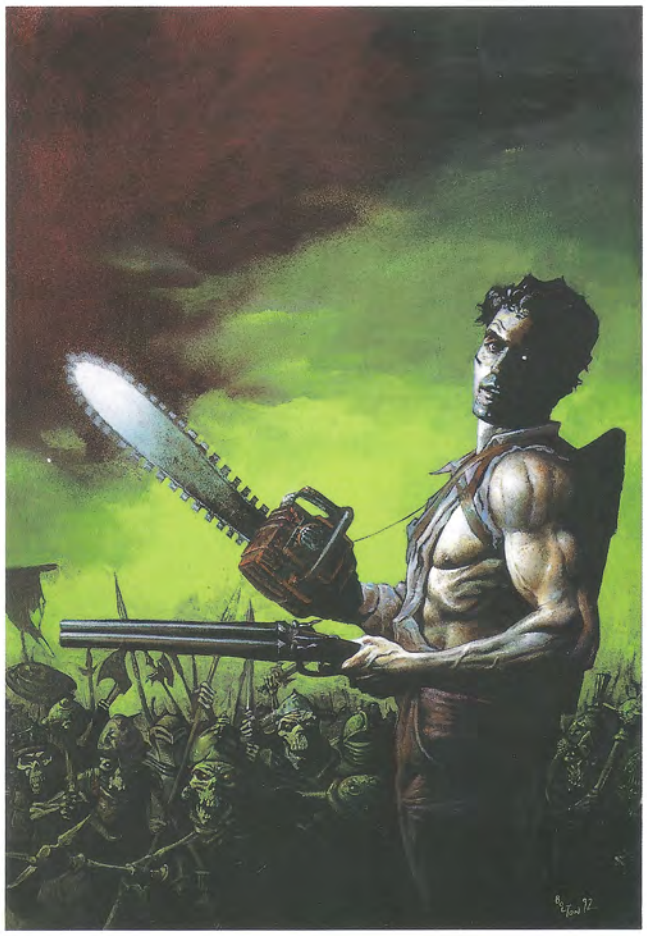
133
artist
ERIC HOPE
art director
Bob Layton
client
Valiant/Voyager Communications

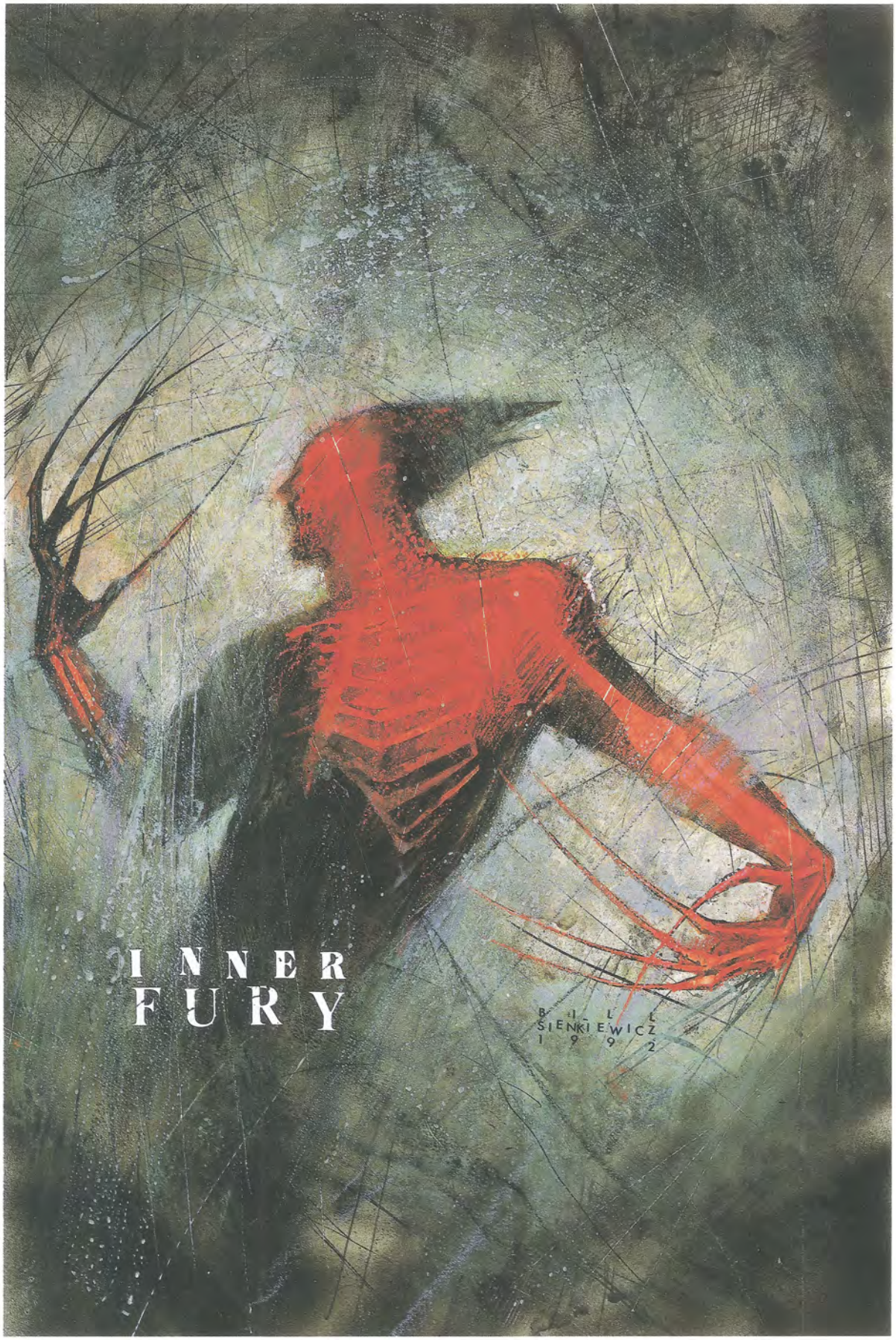
134
artist
JOHN BOLTON
art director
John Bolton
client
Dark Horse Comics

135
artist
BILL SIENKIEWICZ
art director
Suzanne Gaffney
client
Marvel Comics
MERIT AWARD

133

134




INNER
FURY
BILL
SIENKIEWICZ
1992

Scott Gustafson

137

136
artist
SCOTT GUSTAFSON
art director
Lauren Guttenberg
Kathy Bogaert
client
The Bradford Exchange
& The Greenwich Workshop
MERIT AWARD

137
artist
SCOTT GUSTAFSON
art director
Lauren Guttenberg
Kathy Bogaert
client
The Bradford Exchange
& The Greenwich Workshop

138
artist
DON MAITZ
art director
Dave Usher
client
The Greenwich Workshop

138

139
artist
REAL MUSGRAVE
art director
Howard Leap
designer
Howard Leap
client
DragonTales

140
artist
JANNY WURTS
art director
Howard Leap
designer
Howard Leap
client
DragonTales

141
artist
JOHN RUSH
art director
John Rush
client
Self Promotion
MERIT AWARD

139

140

143

142
artist
HAP HENRIKSON
client
Land of Legend Ltd.

143
artist
REAL MUSGRAVE
client
Collectible World Studios

144
artist
HAP HENRIKSON
client
Land of Legend Ltd.
MERIT AWARD

144

145
artist
SCOTT GUSTAFSON
art director
Lauren Guttenberg
Kathy Bogaert
client
The Bradford Exchange
& The Greenwich
Workshop

146
artist
SCOTT GUSTAFSON
art director
Lauren Guttenberg
Kathy Bogaert
client
The Bradford Exchange
& The Greenwich
Workshop

147
artist
SCOTT GUSTAFSON
art director
Lauren Guttenberg
Kathy Bogaert
client
The Bradford Exchange
& The Greenwich
Workshop

148
artist
SCOTT GUSTAFSON
art director
Lauren Guttenberg
Kathy Bogaert
client
The Bradford Exchange
& The Greenwich
Workshop

145

146

147

The
ROCKETEER
4
4
BLVD
EATS
TAMALE
ICE CREAM

150

149
artist
DAVE STEVENS
client
Walt Disney Productions

150
artist
MYLES PINKNEY
client
The Aart Works

151
artist
KEVIN KRENECK
art director
Kevin Kreneck
client
Self Promotion

151

152
artist
JAMES GURNEY
art director
David Usher
client
The Greenwich Workshop

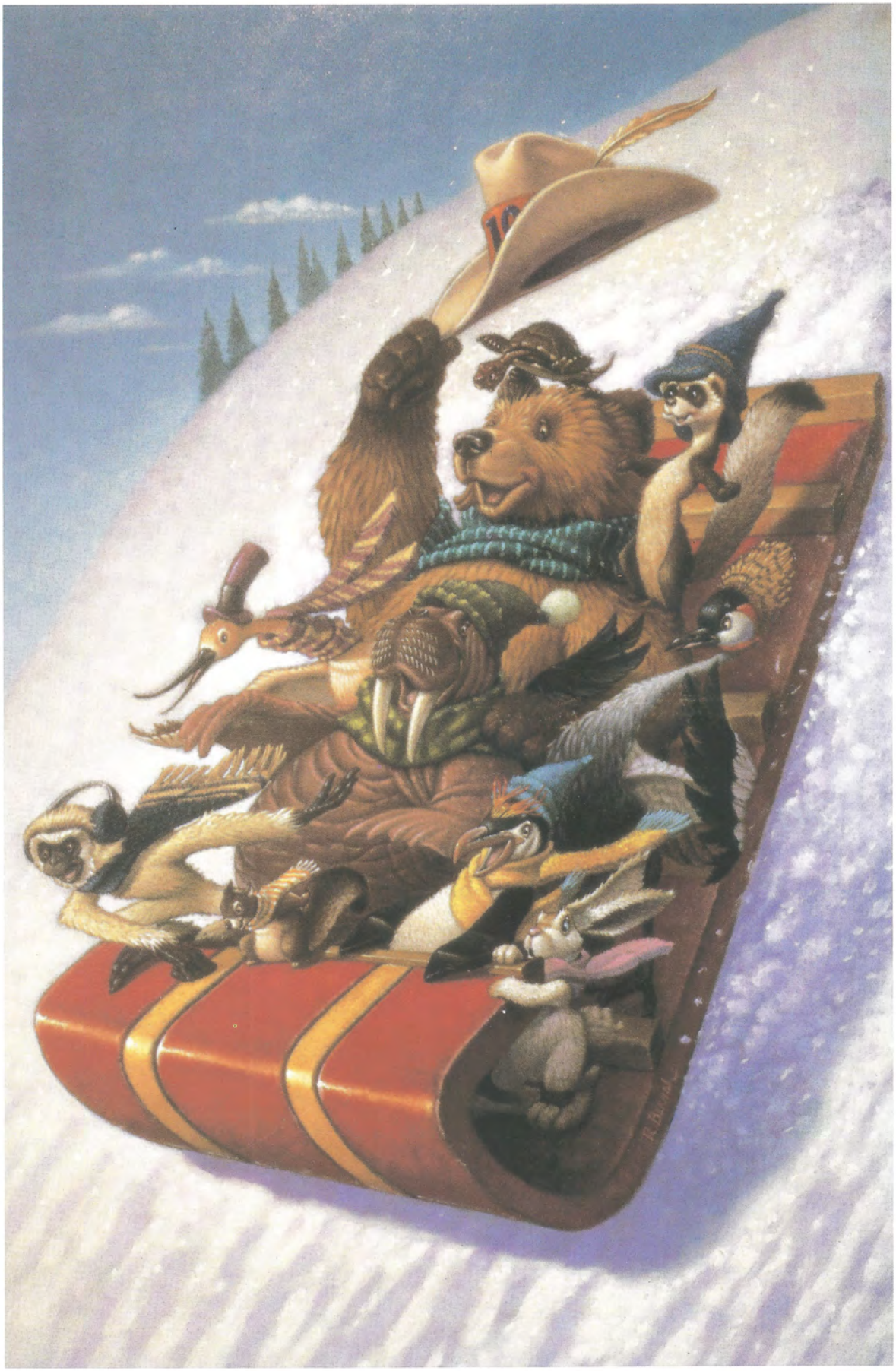
153
artist
JAMES GURNEY
art director
David Usher
client
The Greenwich Workshop

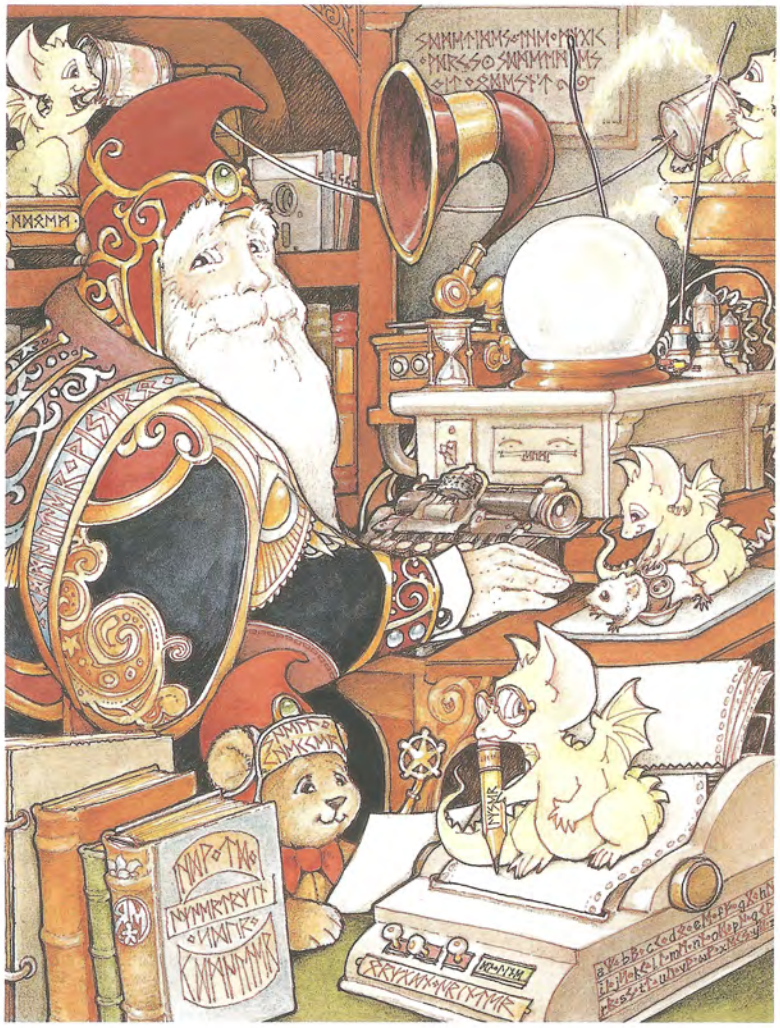
154
artist
JAMES GURNEY
art director
David Usher
client
The Greenwich Workshop
MERIT AWARD

152

153

GURNEY





156

155
artist
RICHARD BERNAL
art director
Paul Richer
designer
Richard Bernal
client
Children's Television Workshop

156
artist
REAL MUSGRAVE
art director
Real Musgrave
client
Self Promotion

157
artist
DICK TRUXAW
art director
Dick Truxaw
client
Self Promotion

157

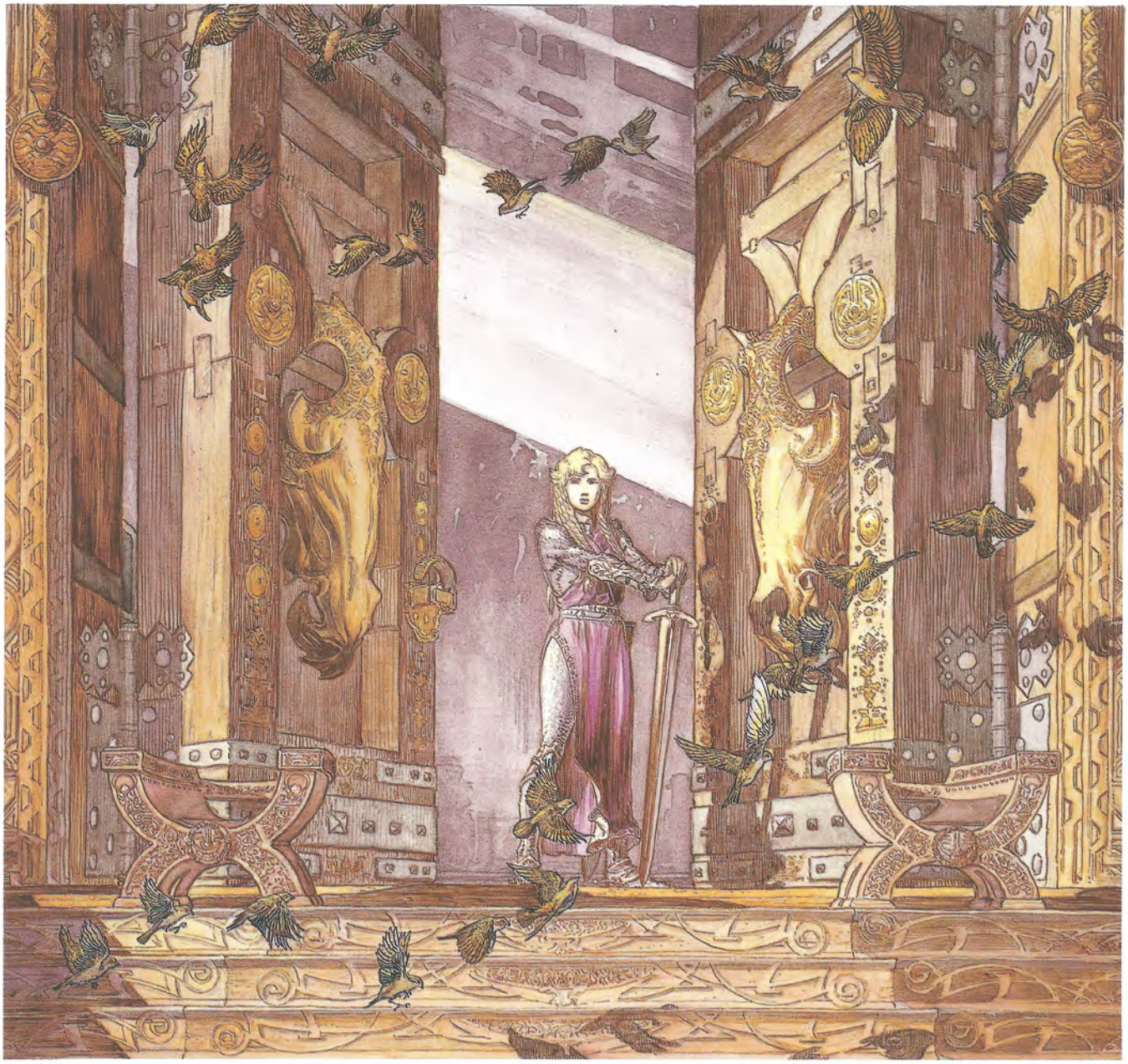
158
artist
MICHAEL WM. KALUTA
art director
James Harris
designer
Alex Jay
client
Harper Collins/
Ballantine Books

159
artist
MICHAEL WM. KALUTA
art director
James Harris
designer
Alex Jay
client
Harper Collins/
Ballantine Books

160
artist
MICHAEL WM. KALUTA
art director
James Harris
designer
Alex Jay
client
Harper Collins/
Ballantine Books

158

159



162

161
artist
MICHAEL WM. KALUTA
art director
James Harris
designer
Alex Jay
client
Harper Collins/Ballantine Books

162
artist
ROBERT SWEENEY
art director
Robert Sweeney
client
The Unite States Space Foundation

163
artist
STEVE MARK
client
Hallmark Cards

163

164
artist
JAMES GURNEY
art director
David Usher
designer
Pete Landa
client
The Greenwich Workshop

165
artist
BRYN BARNARD
art director
Bryn Barnard
client
New Jersey State Arts Council

166
artist
JAMES GURNEY
art director
David Usher
designer
Pete Landa
client
The Greenwich Workshop

167
artist
JAMES GURNEY
art director
David Usher
designer
Pete Landa
client
The Greenwich Workshop

164

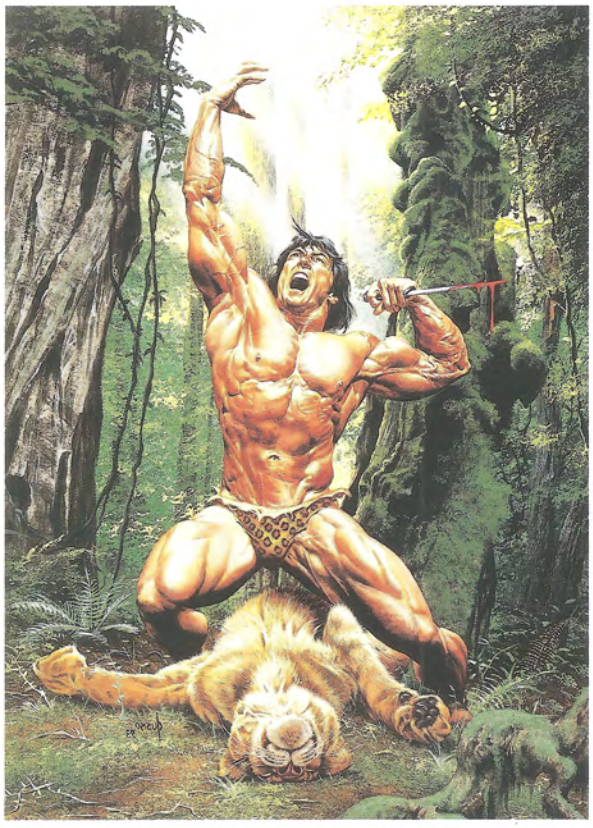
165

166

167

DORMAN
©93

169



168
artist
DAVID DORMAN
art director
David Dorman
client
Words and Pictures Museum

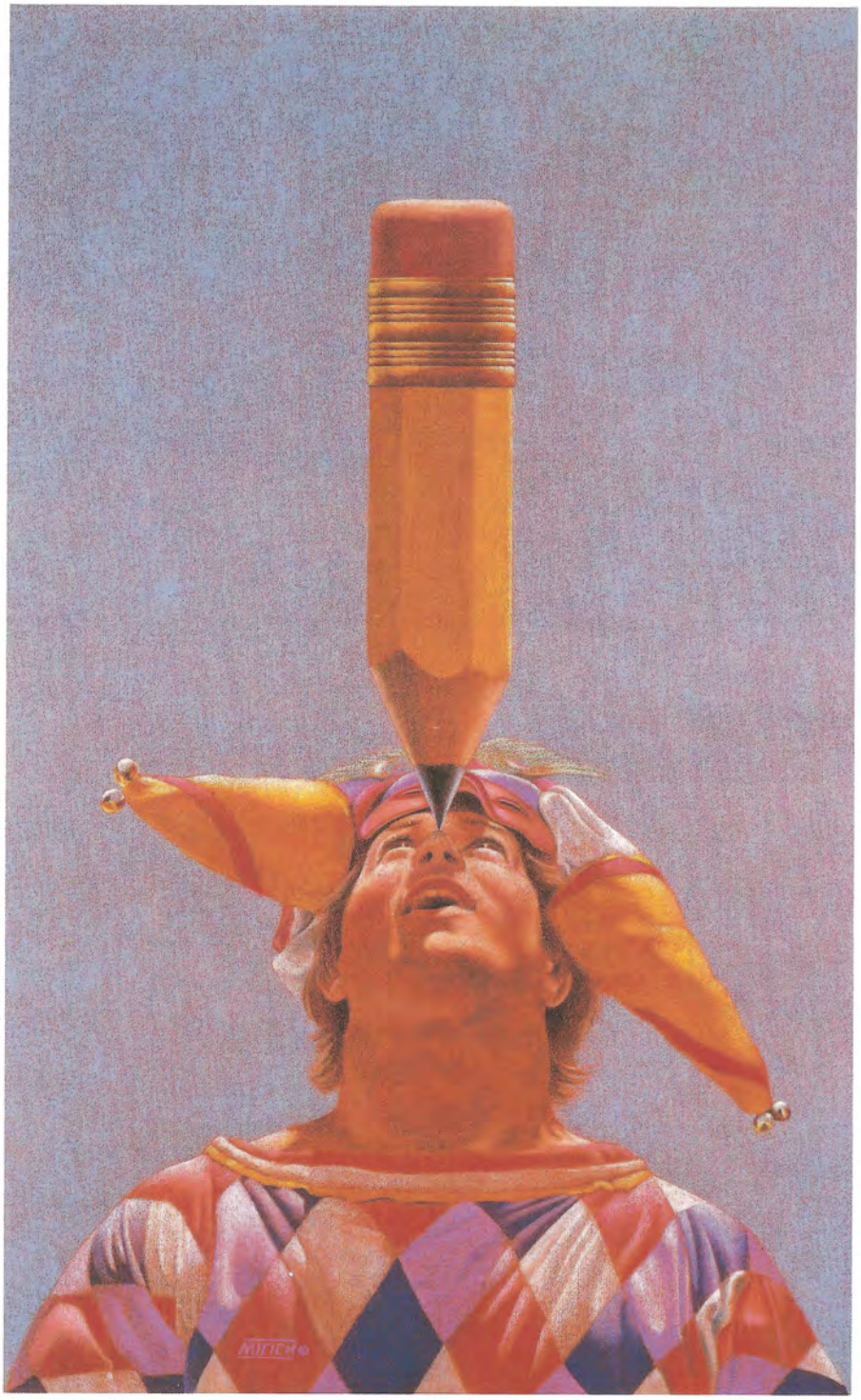
169
artist
JOE JUSKO
art director
Brent Miller
client
Friedlander Publishing

170
artist
EZRA TUCKER
designer
Ezra Tucker
client
Self Promotion

170

171
artist
PAUL MICICH
art director
Duane Wood
client
Visual Arts Alliance

172
artist
THOMAS BLACKSHEAR II
art director
Thomas Blackshear II
client
Self Promotion
MERIT AWARD



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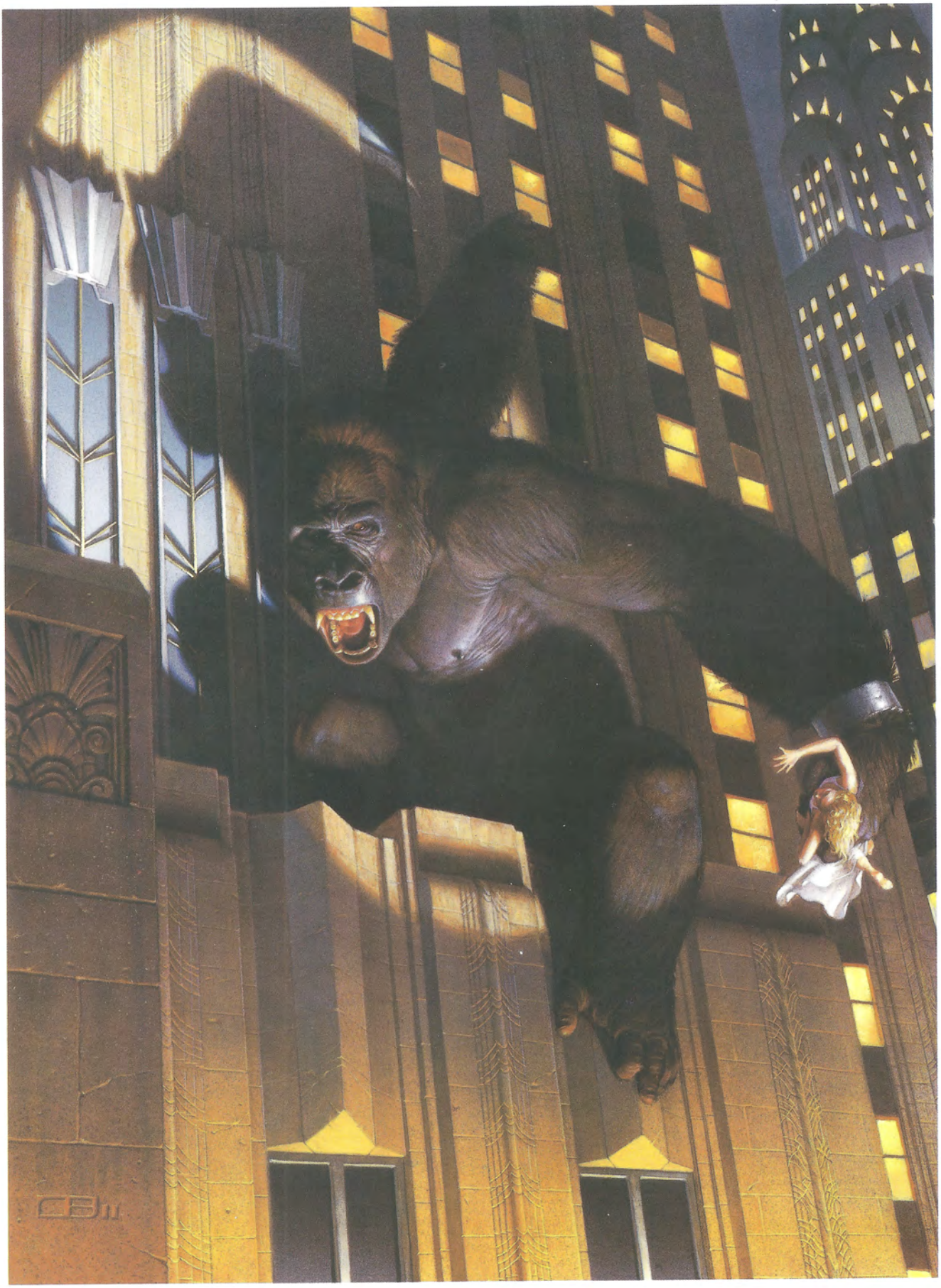
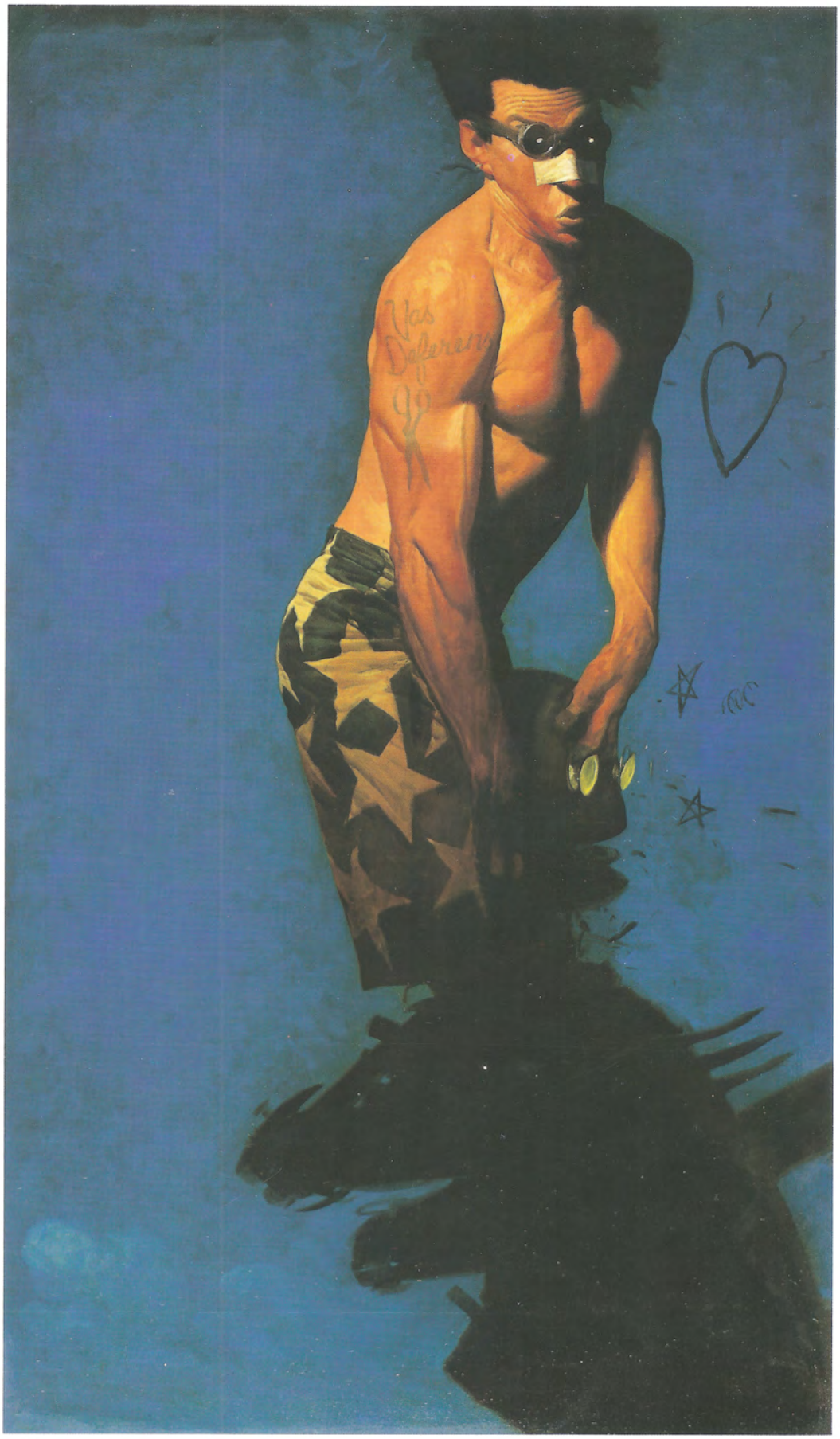



Vas
Deferens

174

173
artist
PHIL HALE
art director
Phil Hale
MERIT AWARD

174
artist
PHIL HALE
art director
Phil Hale

175
artist
MYLES PINKNEY
art director
Myles Pinkney
MERIT AWARD

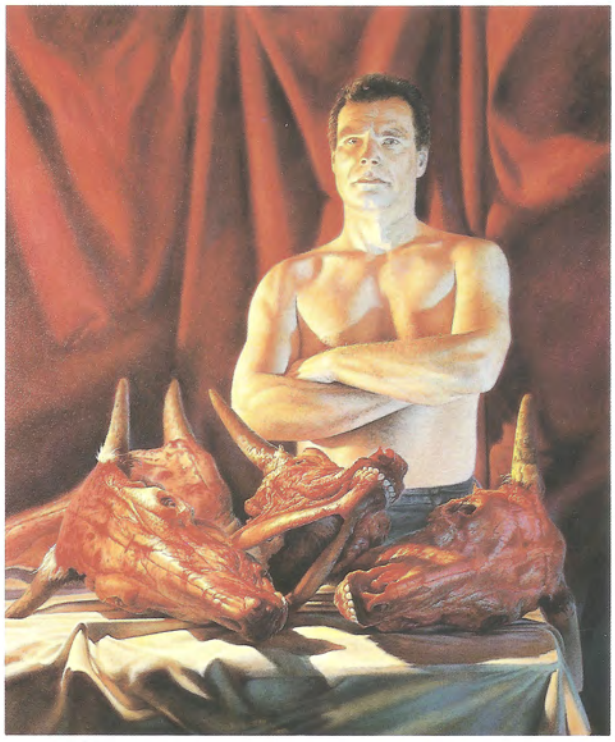
175

176
artist
HANS DROOG

177
artist
JOSEPH DeVITO
art director
Joseph DeVito

178
artist
DAVID A. CHERRY

176



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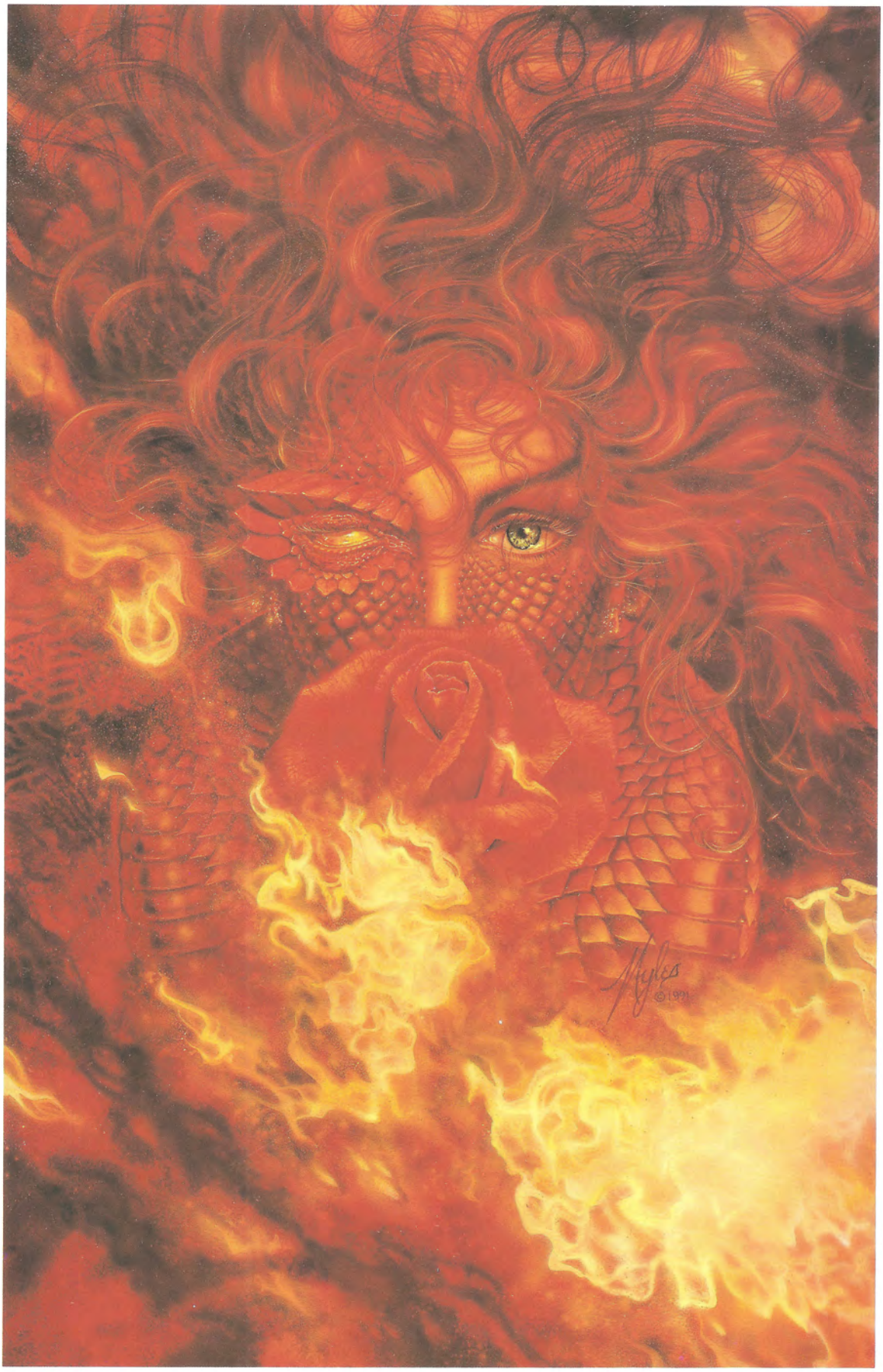
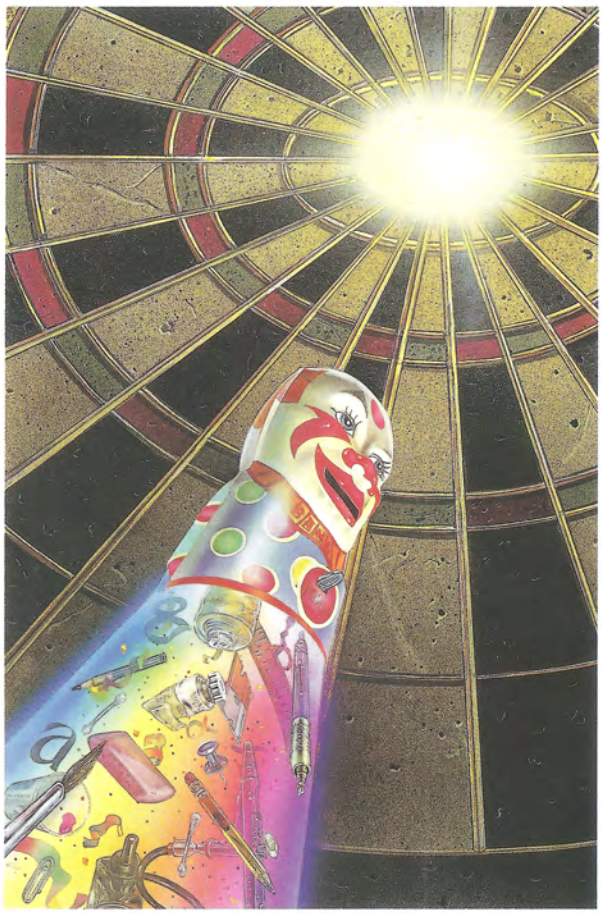

Myles
©1991



180

SPECTRUM
unpublished

179
artist
MYLES PINKNEY
art director
Myles Pinkney
MERIT AWARD

180
artist
PETER BARTCZAK
art director
Peter Bartczak

181
artist
CARL LUNDGREN
designer
Carl Lundgren

181

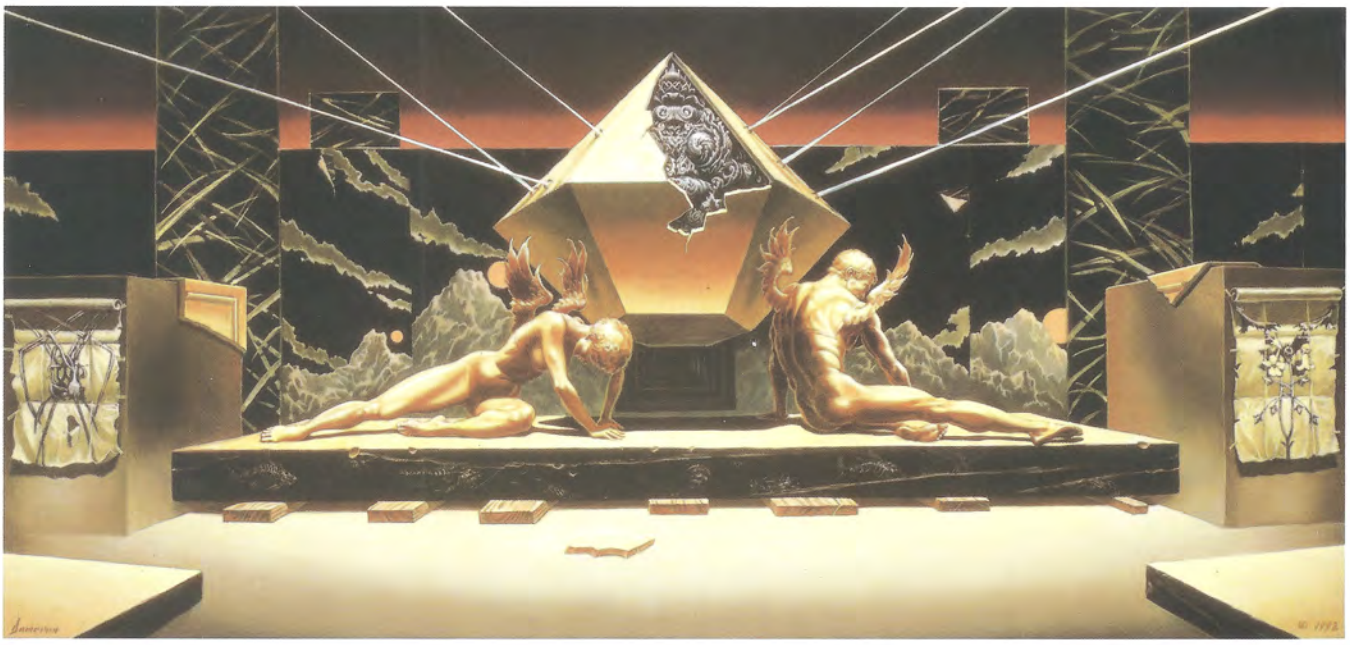
182
artist
TIM KIRK
art director
Arnie Fenner

183
artist
NED DAMERON
art director
Ned Dameron

184
artist
CHARLES J. LANG
art director
Charles J. Lang

182

183



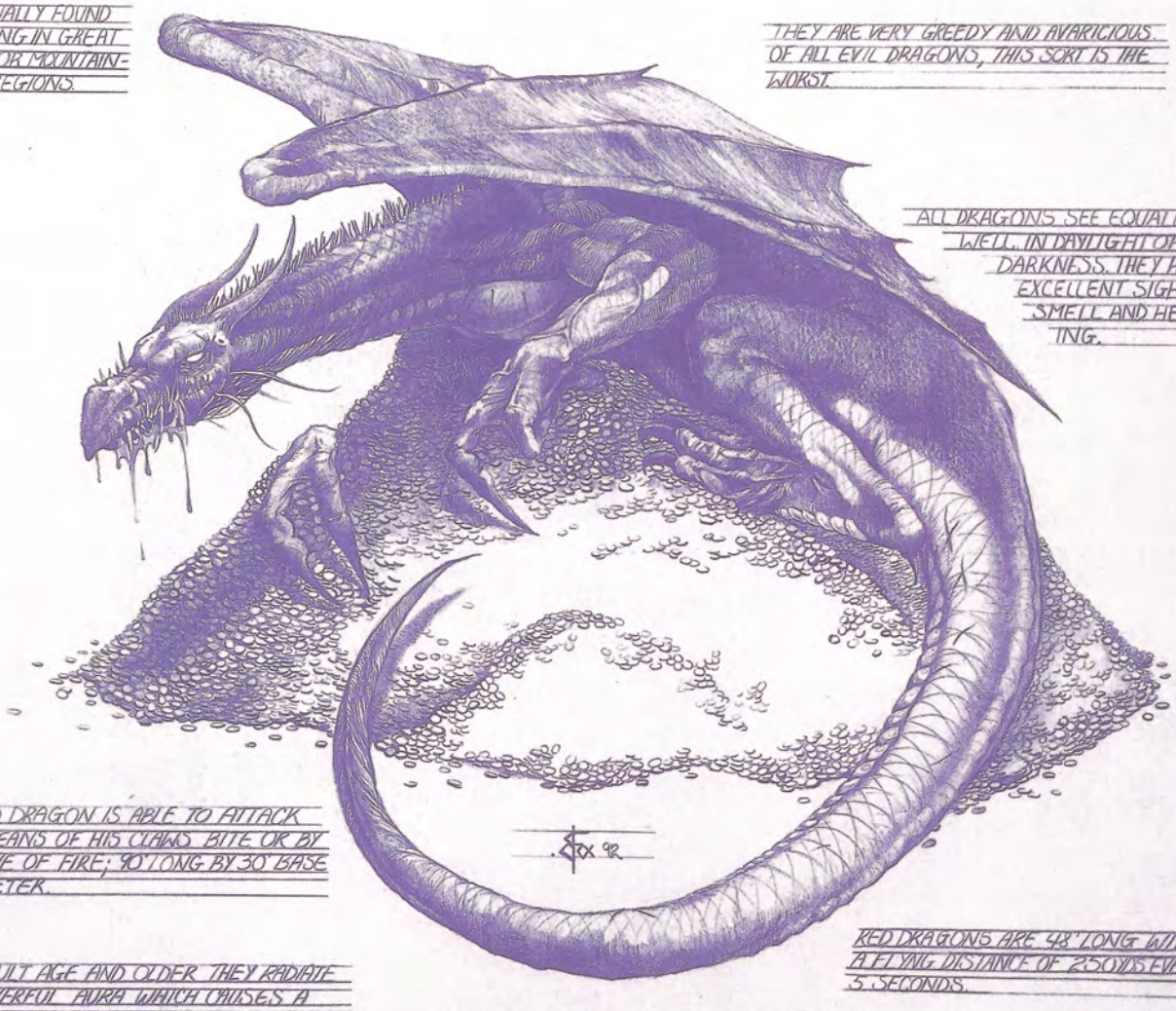
HAZARDOUS
LANG

DRAGONS

DRACO CONFLAGRATIO HORRIBLIS

THE RED DRAGON IS USUALLY FOUND DWELLING IN GREAT HILLS OR MOUNTAINOUS REGIONS.

THEY ARE VERY GREEDY AND AVARICIOUS. OF ALL EVIL DRAGONS, THIS SORT IS THE WORST.



ALL DRAGONS SEE EQUALLY WELL IN DAYLIGHT OR DARKNESS. THEY HAVE EXCELLENT SIGHT, SMELL AND HEARING.

A RED DRAGON IS ABLE TO ATTACK BY MEANS OF HIS CLAWS BITE OR BY A CONE OF FIRE; 90' LONG BY 30' BASE DIAMETER.

AT ADULT AGE AND OLDER THEY RADIATE A POWERFUL AURA WHICH CAUSES A FEAR REACTION WHEN A DRAGON FLIES OVERHEAD OR CHARGES.

ALL RED DRAGONS HAVE EXCEPTIONAL INTELLIGENCE. SPEAKING DRAGONS ARE ABLE TO EMPLOY SPELLS.

RED DRAGONS ARE 48" LONG WITH A FLYING DISTANCE OF 250YDS EVERY 3 SECONDS.

185
artist
BRIAN FOX
art director
Brian Fox

186
artist
THOMAS DOW
art director
Michelle Segue

187
artist
MICHAEL WHELAN
art director
Michael Whelan

186

187

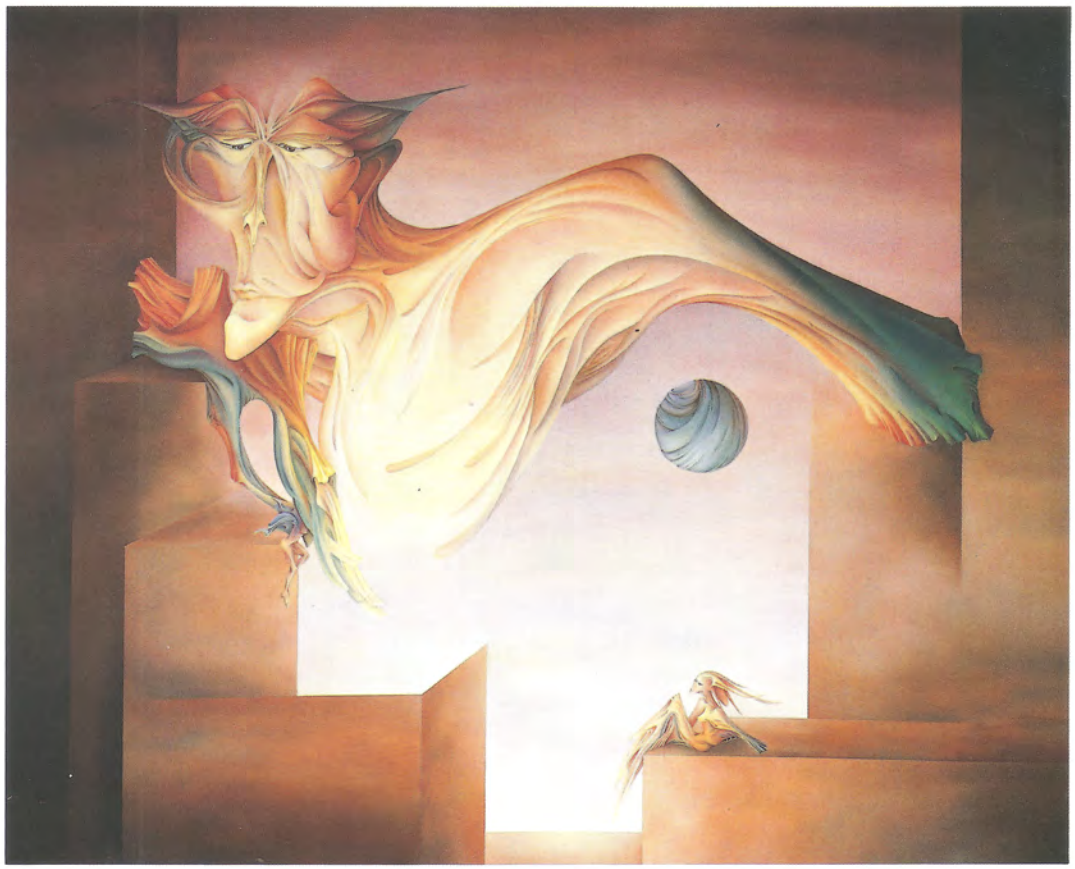
188
artist
RON WALOTSKY
art director
Ron Walotsky

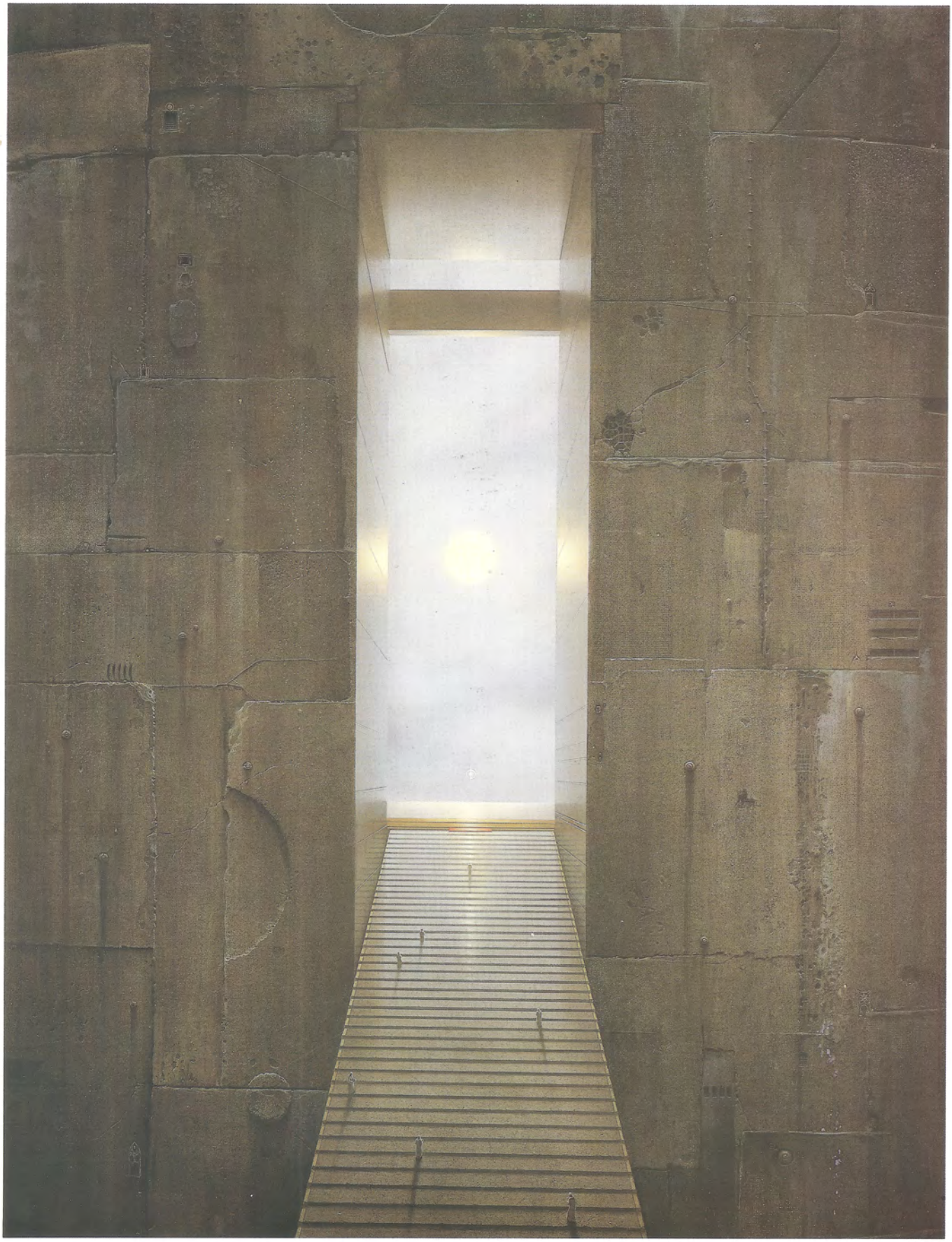
189
artist
ROSANA AZAR
art director
Rosana Azar

190
artist
MICHAEL WHELAN
art director
Michael Whelan
MERIT AWARD

188

189





192

SPECTRUM
unpublished

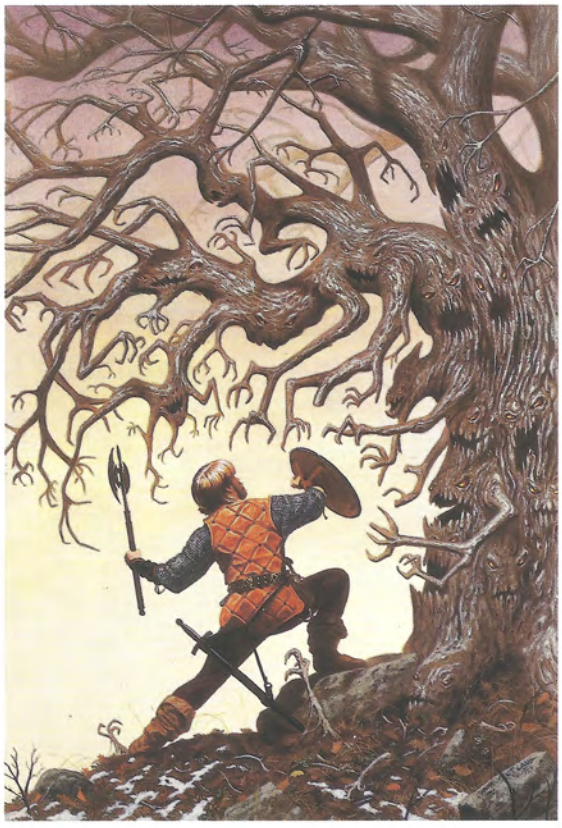
191
artist
CARL LUNDGREN
art director
Carl Lundgren

192
artist
RICK BERRY
art director
Rick Berry

193
artist
CHARLES J. LANG
art director
Charles J. Lang

194
artist
CLAYTON CHAMBERS

193



194

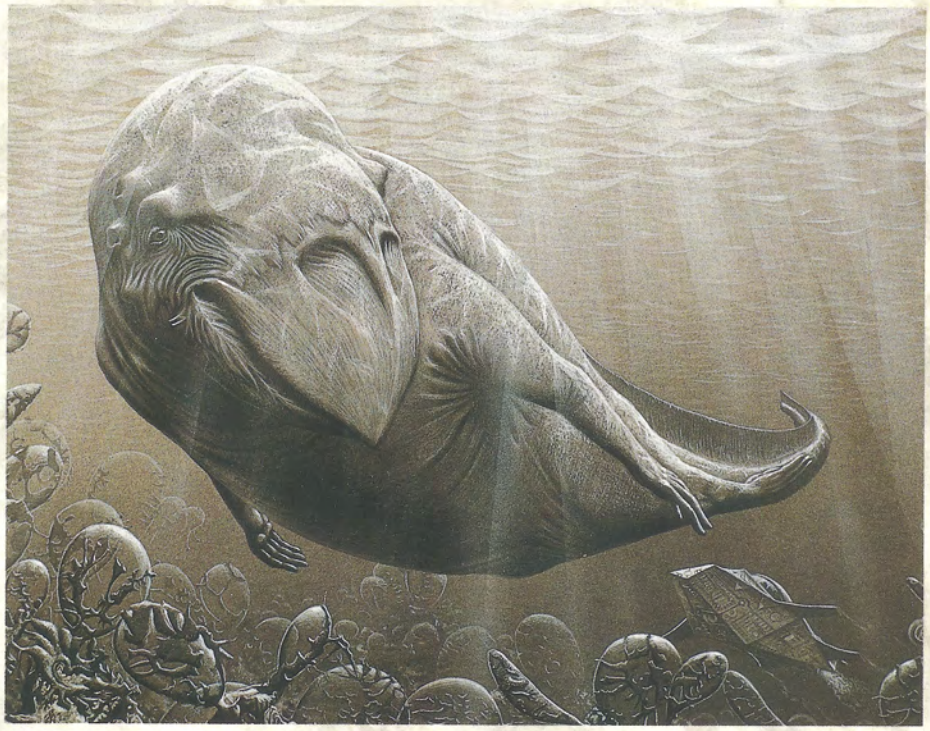
195
artist
MICHAEL WHELAN
art director
Michael Whelan

195

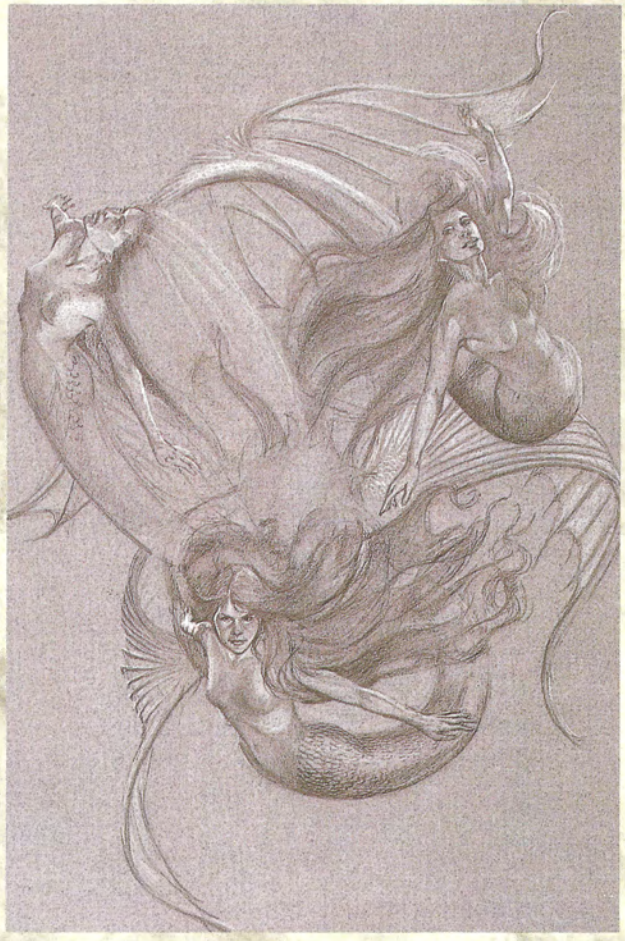
THE CHESLEY AWARDS

Presented by
The Association of
Science Fiction
& Fantasy Artists

artist
ALAN CLARK
art director
Terri Czeczko
client
Analog
Best Interior Illustration



artist
GARY PERSELLO
Best Three Dimensional



artist
DAVID CHERRY

Best Monochrome Illustration
(Unpublished)

artist
DON MAITZ
art director
Jamie Warren Youll
client
Bantam Books

Best Hardcover Book Jacket

artist
DAVID CHERRY
art director
Elizabeth Wollheim
client
Daw Books

Best Paperback Cover

artist
JANNY WURTS

Best Color Illustration
(Unpublished)

artist
MICHAEL WHELAN
art director
Terri Czeczko
client
Asimov's Science Fiction Magazine

Best Magazine Cover

artist
JAMES GURNEY

Outstanding Artistic Achievement
for *Dinotopia*

SPECTRUM
artist index

Alexander, Paul R. p.64, 65
37 Pine Moutain Rd.
W. Redding, CT 06896

Anderson, Darrel p.8, 11
1420 Territory Trail
Colorado Springs, CO 80919

Azar, Rosana p.126
13229 Copeland Ct.
Silver Spring, MD 20904

Barnard, Bryn p.110
P.O. Box 285
Woodbury, NJ 08096

Bartczak, Peter p.121
P.O. Box 7709
Santa Cruz, CA 95061

Bauman, Jill p.28
162-19 65th Ave.
Fresh Meadows, NY 11365

Bernal, Richard p.30, 31, 104
2117 Bredell Ave.
St. Louis, MO 63143

Berry, Rick p.4, 10, 26, 48, 91, 129
93 Warren St.
Arlington, MA 02174

Bisley, Simon p.72, 79, 83
60 Alverscot Rd.
Shillhouse, Catterton
Oxon, UK OX1832J

Blacker, David p.46
c/o Jim Henson Productions
117 E. 69th St.
New York, NY 10021

Blackshear, Thomas II p.115
220 Elm Circle
Colorado Springs, CO 80906

Bolton, John p.75, 90
c/o Liliana Bolton
16-24 Underwood St.
London, UK N17DQ

Breyfogle, Norman p.74
1613 Washington
Calistoga, CA 94515

Brom, Gerald p.23, 25
1158 Lake Geneva Blvd.
Lake Geneva, WI 53147

Brown, Steve p.6
P.O. Box 18539
Ashville, NC 28814

Burns, Jim p.42
11 Kings Ridge Rd.
Long Valley, NJ 07853

Cagle, Daryl p.22
5353 Hinton Ave.
Woodland Hills, CA 91367

Canty, Thomas p.9, 36
8 Crown Hill
Kingston, MA 02364

Castle, Philip p.11
56 Burnfoot Ave.
London, UK SW6

Chambers, Clayton p.129
5050 Oak St. #812
Kansas City, MO 64112

Cherry, David A. p.26, 119
1812 Pine Oak Dr.
Edmond, OK 73034

Cohen, Michael p.21
1489 Sudden Valley
Bellingham, WA 98226

Dameron, Ned p.54, 62, 122
14 Manchester Place #303
Silver Springs, MD 20901

Davidson, Herb p.3
406 Webster
Chicago, IL 60614

De Sève, Peter p.16, 17, 19
25 Park Place
Brooklyn, NY 11217

Devito, Joseph p.45, 47, 62, 63, 118
425 Lancaster Ct.
Piscatway, NJ 08854

Dillon, Leo & Diane p.42, 43
221 Kane St.
Brooklyn, NY 11231

Dorman, David p.71, 89, 112
876 Masters Blvd.
Shalimar, FL 32579

Dorscheid, Les p.39
1415 Andaman St.
Sun Prairie, WI 53590

Dow, Thomas p.125
572 McGill Dr.
Rochester, MI 48309

Droog, Hans p.118
c/o Linda Ramin
6239 Elizabeth Ave.
St. Louis, MO 63139

Echevarria, Felipe p.86
817 Oak St.
Fort Collins, CO 80521

Eggleton, Bob p.44, 45, 53, 65
P.O. Box 5692
Providence, RI 02903

Farley, A.C. p.80, 81
20 Sterns Terr.
Chicopee, MA 01060

Fenner, Arnie p.46, 55
9402 W. 82nd Terr.
Overland Park, KS 66204

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Somerset, MA 02725

Gaetano, Nick p.20
21 Waldrup Trace
Fletcher, NC 28732

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GNEMO p.33, 34, 35
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Jusko, Joe p.113
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Kaluta, Michael William p.106, 107, 108
312 W. 92nd St. #5A
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Kirk, Tim p.122
4030 Chestnut Ave.
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Kreneck, Kevin p.9, 101
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Dallas, TX 75205

Lago, Ray p.84
P.O. Box 36
Jersey City, NJ 07303

Lang, Charles J. p.123, 129
P.O. Box 5010 / Suite 115
Salem, MA 01970

Laubenstein, Jeff p.38, 41, 50, 51
1100 W. Cermak / B-305
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Lee, Jody p.37, 66, 67
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White Plains, NY 10607

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6214 W. 67th Terr.
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Lofaro, Jerry p.21, 24
57 Laight St./ 4th Floor
New York, NY 10013

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6630 Country Road
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11376 Widmer
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Meyer, Ken Jr. p.33, 34
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Musgrave, Real p.94, 97,105
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Pinkney, Myles p.49, 101, 117, 120
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2605 Westgate Dr.
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875 Las Ovejas Ave.
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123Keizie St.
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Sharon, CT 06069

Sienkiewicz, Bill p.89, 91
17 Morningside Dr., South 212
Westport, CT 06880

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c/o Marlena Torzecka
211 E. 89th St. Apt.A1
New York, NY 10128

Skinner, Cortney p.70
32 Churchill Ave.
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Smith, Kenneth p.81
7606 Ashcrest Ln.
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Stevens, Dave p.100
P.O. Box 1176
Studio City, CA 91604

Suchit, Stu p.73, 85
284 - 4th St.
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Sweeny, Robert A. p.109
7441 Liberty Bell Drive
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274 E. 200 E.
Providence, VT 84332

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6404 W. 125th St.
Overland Park, KS 66209

Tucker, Ezra p.113
P.O. Box 1155
Solvang, CA 93464

Vess, Charles p.73, 82
10518 Rich Valley Rd.
Bristol, VA 24201

Walotsky, Ron p.41, 126
2140 S. Oceanshore Blvd.
Flagler Beach, FL 32136

Walters, Bob p.5
431 Catherine St.
Philadelphia, PA 19147

Whelan, Michael p.52, 125, 127, 130
23 Old Hayrake Rd.
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5955 Sawmill Rd.
Doylestown, PA 18901

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305 Market St.
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Wurts, Janny p.57, 60, 94
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Youll, Stephen p.49, 58, 59
296 Pegasus Rd.
Piscataway, NJ 08854

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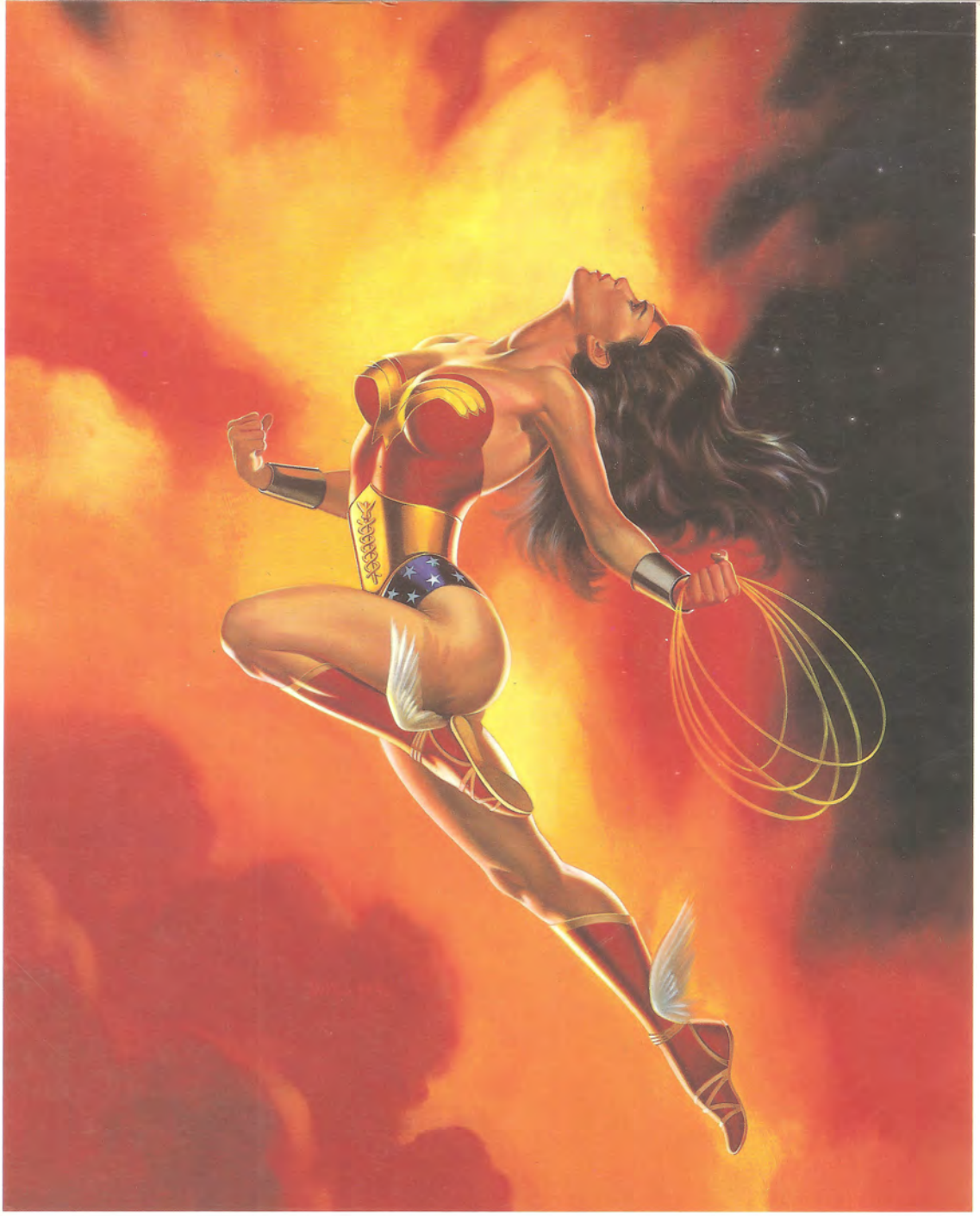

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